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WEEKLY JOURNAL

MUSIC AND ITS ALLIED ARTS

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VOL. LXXII.—NO. 21

NEW YORK, THURSDAY, MAY 25, 1916

WHOLE NO. 1887

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MUSICAL COURIER

VOL. LXXII.—NO. 21

NEW YORK, THURSDAY, MAY 25, 1916.

WHOLE NO. 1887.

METROPOLITAN OPERA PROMISES "FRANCESCA DA RIMINI" PREMIERE

Next Season to Bring the D'Annunzio Opera
With Zandonai's Music—Other Novelties
and Revivals in Prospect—The Roster
of Singers

General Manager Giulio Gatti-Casazza, of the Metropolitan Opera House, on Tuesday announced the plans of the institution for the season of 1916-17.

The two absolute novelties offered (novelties in the sense that they are new works) are Zandonai's "Francesca da Rimini" and De Koven's "The Canterbury Pilgrims." The former will be sung in Italian and the latter in English. New to New York will be the Strauss arrangement of Gluck's "Iphigenia in Tauris" and Bizet's "The Pearl Fishers."

Revivals are to include "Thais," with Geraldine Farrar in the title role; "Lakmé," with Barrientos; "The Marriage of Figaro," and "L'Elisir d'Amore," with Caruso.

Of new artists engaged the following list is made public: Marie Sundelius, Odette de Fontenay, Alice Eversman, Kathleen Howard, Paul Bender and Paul Eisler (assistant conductor).

Those artists re-engaged are as follows:

Sopranos—Frances Alda, Maria Barrientos, Lucrezia Bori, Anna Case, Vera Curtis, Emmy Destinn, Minnie Egner, Geraldine Farrar, Rita Forna, Johanna Gadschi, Mabel Garrison, Frieda Hempel, Melanie Kurt, Edith Mason, Alice Nielsen, Marie Rappold, Lenora Sparkes and Rosina van Dyck.

Mezzo-sopranos—Mariska Aldrich, Emma Borniggia, Sophie Braslau, Raymonde Delaunoy, Louise Homer, Marie Mattfeld, Margarete Matzenauer, Florence Mulford, Margarete Ober, Flora Perini, Lila Robeson and Ernestine Schumann-Heink.

Tenors—Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Max Bloch, Luca Botta, Enrico Caruso, Riccardo Martin, Giovanni Martinelli, Albert Reiss, Johannes Sembach and Jacques Urlus.

Baritones—Pasquale Amato, Bernard Bégue, Giuseppe de Luca, Otto Goritz, Mario Laurenti, Robert Leonhardt, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Riccardo Tegan, Hermann Weil and Clarence Whitehill.

Bassos—Carl Braun, Adamo Didur, Pompilio Malatesta, Arthur Middleton, Giulio Rossi, Léon Rotherier, Basil Ruysdael, Andrea de Segura, Henri Scott.

Conductors—Artur Bodanzky, Giorgio Polacco.

Conductor and assistant conductor—Richard Hageman.

Assistant conductors—Giuseppe Bamboscheck, Frederick Jacobi, Francesco Romei, Hans Steiner, Willy Tyroler.

Chorus master—Giulio Setti.

Technical director—Edward Siedle.

Stage managers—Jules Speck, Jan Heithekker.

Ballet masters—Pauline Verhoeven, Ottokar Bartik.

Première danseuse—Rosina Galli.

Première danseur—Giuseppe Bonfiglio.

A second conductor of Italian opera will be Gennaro Papi, now in Buenos Aires.

The season at the Metropolitan, opening November 13, will last twenty-three weeks.

ANNA FITZIU GROWS WEARY OF WEDLOCK

The Metropolitan Prima Donna Brings Suit for Divorce
in Chicago

Anna Fitziu, the young American soprano, who achieved considerable prominence last season by her excellent work in concert and as a member of the Metropolitan Opera Company, last Saturday filed in Chicago a suit for divorce against her husband, Dr. John J. Harty, of Kingston, Ontario, treasurer of the Canadian Locomotive Company. Dr. Harty is a son of Hon. William Harty, M. P., and a brother-in-law of Sir Edmund Osler, president of the Canadian Pacific Railway, who, incidentally, is a brother of Sir William Osler, the celebrated English physician.

It appears to be a case of utter incompatibility of temperament, Miss Fitziu charging that her husband is a man

of cold, reserved and haughty mien and bearing, priding himself upon his "impregnable hedge of reserve of manner and bearing, justifying the same by reason of his descent from a long line of noble ancestors," and that he "by a course of coolly calculated and studied hauteur and neglect of even the ordinary courtesies sought to impress upon her her inferiority of birth."

AN OPERA FAILURE IN SAN FRANCISCO

Peluso Company Suspends Owing to Lack of
Patronage—In the Meantime a Popular
Price Operatic Venture Is
Under Way in Oakland

San Francisco, Cal., May 14, 1916.

The Peluso Opera Company failed here. The highest priced seat was one dollar, but the benches did not fill. Worse than that, the boxes were empty, and so the stamp of popular approval as well as of society approval did not materialize. San Francisco has had music galore ever since the late lamented exposition was opened in this city; and the city has kept up its pace in this regard for many succeeding months. The final night of the Peluso Grand Opera Company is thus described by Walter Anthony:

"Gaetano Peluso's brave effort to provide the public with something for a dollar, which it seems it didn't want at all, came to grief. It was wrecked on the shallows of a bank account without depth.

"The organization, which is practically the same as that which recently sang here under the name of 'La Scala Grand Opera Company,' is no more. Lacking the names of Alice Nielsen and Alice Gentle, who were with the Scala company, and charging half the price of admittance, the Peluso interpreters of 'music for the masses' perished, and it is a pity.

"But San Francisco seems to have had too much expensive opera to be in a mood for cheaper fare.

"The conclusion is forced again on the writer that the success of opera belongs with the masses only when the classes come and occupy the boxes."

A Brave Successor

But, in the interim, Paul Steindorff has been getting together a grand opera company to perform at popular prices in Oakland—on the east shore of the Bay of San Francisco. The first rehearsal has been held at the Civic Auditorium in Oakland and the musical forces that rallied made a good showing. Steindorff is known as an excellent leader. The varieties of musical endeavor in which he has engaged have been many. He has conducted grand opera, comic opera, brass bands, symphony orchestras, great singing festivals, musical societies, treble clefs, etc. ad lib. In addition to this he is gifted with tenacity, large ability; unflagging enthusiasm. The general opinion is that he has a very excellent chance of success at the opening of this Oakland attempt at popular price opera. He will have more than sixty voices in his choruses at the start, according to announcement. Principals will be selected from all parts of the country, San Francisco being represented, as there are many experienced opera singers of reputation residing here. Scores of society women attended the first rehearsal. Karl Schulz is the manager, and Steindorff, the conductor. DAVID H. WALKER.

New Orleans Opera House Sold

For the price of \$47,000 the celebrated old French Opera House at New Orleans was sold at public auction last week, to satisfy an indebtedness of its owners, an opera company which went into bankruptcy about a year ago. Many of the famous singers of the world have appeared on the stage of the ancient building, whose main part was erected about one hundred and fifty years ago.

The purchaser of the Opera House was W. R. Irby. He is president of the Canal Bank and Trust Company, and always has been an ardent supporter of the New Orleans Opera. Mr. Irby is said to have asserted, after the sale, that the buyers represent a new organization to be created and to be known as the French Opera House Company, which will own the property, put it in high class condition, maintain it for the purpose it has always represented, and see that the old traditions and historic associations are not destroyed.

ALMOST A MILLION FOR A CHICAGO CONSERVATOIRE

Fortune Left by Wealthy Man to Establish
Duplicate of Paris Institution in the Middle
West Metropolis

From Chicago comes the news that under the will of Bryan Lathrop of that city a trust fund of \$700,000 has been bequeathed to the Chicago Orchestral Association, which maintains the Chicago Symphony Orchestra. The legacy is coupled with the direction of the testator that "it is very desirable that an institution should be founded in connection with the orchestra maintained by the Orchestral Association in which an education can be obtained in higher branches of music and musical composition not inferior to that provided in cities of Europe."

It is provided that a part of the income be devoted to the maintenance of the orchestra and the rest be used for founding and supporting the music school.

An interesting passage in the Lathrop will reads as follows:

"Chicago has universities, museums, technical schools and an unsurpassed orchestra, but no school of music such as the Conservatoire of Paris. It is my opinion that an institution should be founded in which can be obtained an education in the higher branches of music and musical composition not inferior to that provided in Europe."

The trustees will meet in a few days to take action. No immediate plans for establishing the school are contemplated, as the fund will not be available during the life of Mrs. Lathrop. Mr. Lathrop has been president of the Orchestral Association for sixteen years, and was deeply interested in the orchestra from the time of its inception.

The will further states that the school is not to be named for Mr. Lathrop, and that "the net income of said fund may not be large enough to provide for such a school, but I trust it will serve for a nucleus for a fund sufficient for that purpose made up of gifts and bequests by those who recognize the value of a great symphony orchestra in educating the people to appreciate whatever is great and beautiful, and that eventually a great school of music may be established for the benefit not only of Chicago but of all America.

"In consideration of the fact that a public school of music can be maintained only in conjunction with the Chicago Symphony Orchestra, I give the trustees the right, if they shall deem it necessary and expedient, to apply not to exceed \$10,000 in one year out of the income to the supply and maintenance of the orchestra.

"I also give the trustees of said orchestra association the right, if they shall decide that the pension and invalid fund established for the benefit of the members or former members of said orchestra is inadequate, and that the best interests of said orchestral association will be served by having said fund increased, to apply not to exceed \$50,000 out of the principal of the fund comprising said pension or invalid fund."

The action of Mr. Lathrop is indeed a noble one for Chicago and officers of the Orchestral Association praised it as such.

Soloists for Next Boston Symphony Season

According to plans already announced the Boston Symphony Orchestra will have soloists next season at eighteen out of the twenty-four pairs of concerts. This is the largest number the orchestra has had since Wilhelm Gericke was director. The last list, which is already prepared, includes Julia Culp, Emmy Destinn, Johanna Gadschi, Elena Gerhardt, Louis Homer, Melanie Kurt, John McCormack, Paderewski, Ossip Gabrilowitch, Ernest Schelling, Carl Friedberg, Heinrich Gebhardt, Fritz Kreisler, Albert Spalding, Anton Witke, Sylvain Noack, Heinrich Warnke and Josef Malkin.

Friedberg With Institute of Musical Art

Carl Friedberg has just been engaged on terms extremely favorable to him as head of the piano department of the New York Institute of Musical Art for the school year, 1916-17. The Institute is extremely fortunate in securing the services of this distinguished German musician, who has won a prominent place for himself in the very first rank of contemporary pianists.

"EVERY ONE CAN SING"

An English Journalist on Clara Novello Davies' Original Method of "Voice Liberation"

Inquisitiveness is a part of the journalist's stock in trade, and therefore it is only natural that I wanted to question all the facts when I received a hint, from high authority, that our scientists are about to unfold a "discovery."

We are, I understand, about to be told that we all are singers in embryo, and that every one can be made to sing. The scientists intend to enlighten us by means of charts and diagrams, through the medium of the medical journals, on the method of arousing our song faculty.

How interesting, thought I, to be able to tell where this singing quality resides in us mortals, and to see how it may be liberated by imitating a mechanical model.

way in which I arrived at the whereabouts of the exponent of this "voice liberating" method. One can scarcely call it singing instruction, for the student is not allowed to sing or shout, the chief desire being apparently to make as little noise as possible. My first impression when I had seen a pupil "put through it" was that the system consisted of curious muscular contortions. The muscles were strained as though endeavoring to sing, while the pupil was continually warned to suppress the sound.

It is very difficult to explain, but it was certainly not singing. After watching this process I decided that it was like an imaginary weight lifting, applied to the vocal organs and internal muscles. In fact, the well known physical culture system of working one set of muscles against another.

To raise a weight with one's arm requires no imagination, but to raise an imaginary weight needs great concentration, and the weight must actually be visualized—so thoroughly, that one set of muscles of the arm push down, while the others are lifting upward. This applied to the voice produces a peculiar effect, and after having been put through the system for a few minutes I concluded that the term

"Just a cup of tea."

my head. I never realized that such a fine voice was part of my make-up. I am using little or no effort, and yet the tone seems to come from nowhere.

But, oh, I have a face-ache. Yet not exactly that, for I cannot lay my hand on the aching part. It is not in my throat, nor in my forehead, but seems right in the middle of my head, away up under my thought factory. There is a feeling as if something had been stretched or spread apart; like when putting a last into your shoe, then screwing it up to expand the leather. This describes it, for surely some expansion has taken place in my head. I feel dazed too. I have been given no time to think, but simply pushed through. I can quite see that the aim is to arouse my imitative faculty instead of depending altogether on my reason.

I mentioned all this to the operator, and was told that the success of the whole system depends on concentration and the ability to control the muscles and lock the breath in the proper manner. One of our well known London singers told me (between ourselves) that since he had received his first lesson his profession had become a de-

"Brain and muscles are the requirements for 'voice-liberation'—Here the brain and muscles working together produce the desired tone."



Breathing properly while undergoing exercises is most essential.



Another "Ning" exercise.

CLARA NOVELLO DAVIES' OUTDOOR SINGING CLASS



Bending and relaxation—An excellent physical developer.

These photographs were taken on the roof of Clara Novello Davies' house, 519 West End avenue, New York. The out-door exercises are an important part of Mme. Davies' method of "voice-liberation."

Imagine how simple. Just copy a working model of the vocal organs, and, hey, presto! we sing.

Desire! I am beginning to think it is a wonderful force. Here am I, who have always had a most intense desire to sing—song thirsty, in fact—without any prospect of being able to gratify my longing. For who can acquire that art of song by ordinary methods without devoting years of study to the art? Then the expense—impossible and quite out of reach of one whose existence depends on journalism.

But behold, here am I thrown into the wake of what I have longed for. My tour of investigation, however, instead of leading me to the scientists, carried me in quite a different direction, by one of those little chance meetings, without which life would be so dull. I am now satisfied that this recent "discovery" of the scientists has been practised for the past twenty-five years, practically unknown, save to the chosen initiated.

I will not tire the reader with details of the roundabout

voice liberation describes it more accurately than voice production.

I am vastly astonished, for the opinion I have formed after about four minutes' drill in this voice factory is that even I who had no voice can be made to sing.

It was explained to me that all members of the human race may be made to sing. To sing well, regardless of so called natural defects, lack of talent and the like.

"But," I began to question.

"No buts or ifs," said the teacher, "no explanations are necessary. Just do as I say, that is all."

I was disappointed. I wanted explanations, and I wished to see the working of the human song tank, or some models of mechanism.

The method seemed commonplace. Four minutes' work, and such hard work! I am surprised and delighted. Here truly is a short cut to vocal production.

"Do, Re, Me" Dear Me. The musical notes coming from

light to him, and there was no danger of feeling nervous at any time, for the voice could always be produced at will. He explained that one could practise as long as one wished without ever being tired, so much does it improve the health. Fifteen minutes makes you tired in a muscular sense, but the throat is still in repose and unaffected. Therefore in another two minutes you repeat the process and continue practically ad lib.

A former contralto declared to me that she had become a dramatic soprano, and that her voice had been so increased in compass that top notes were no longer to be dreaded.

To sum up the scientific singing method about to be unfolded by medical men, it consists of a "hustling" method of securing the necessary muscular ordination. But will working models in wood and plaster assist the vocal aspirant? Perhaps. But then many people are unable to lift imaginary weights and the teacher, I should say, plays the most important.

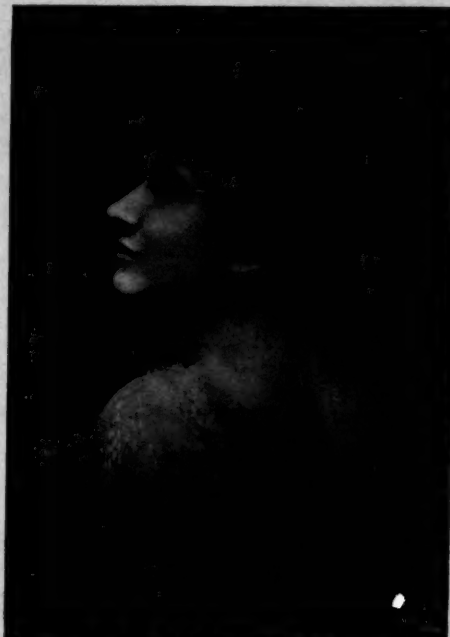
HAMLIN

AT NEWARK FESTIVAL

"When two artists of standing such as has been attained by Julia Culp and George Hamlin appear on the same program a large audience should greet them. Mr. Hamlin's great art was displayed to its best advantage in the Gounod aria, "Lend Me Your Aid" and it quickly awakened the audience's enthusiasm. His interpretative art is of the highest order. He gave an example of artistic lyric singing that may well be emulated by the students of singing who heard him. He was much applauded." —Newark CALL, May 7, 1916.

Amy Ellerman's Slogan

At present the one thought that seems uppermost in the minds of the American people is "Preparedness." Since the beginning of her career, Amy Ellerman has made this her watchword. Indeed, her formulas for success might



AMY ELLERMAN,
Contralto.

be summed up thus: Preparedness + Patience + Perseverance = Success.

Very few singers today have a thorough knowledge of harmony, theory, composition and piano to act as foundation for their vocal career. This energetic contralto, although she hoped to become a singer, deemed it necessary first to become an efficient pianist, and with that end in view she devoted several years to the study of that instrument in all its branches. After securing this foundation, she patiently pursued the study of voice both in America and abroad, where, in the latter instance, she made a thorough study of the languages and prepared an excellent repertoire of operas.

"It takes perseverance to overcome the discouragements that lie in the path of a career, or of anything that is worth while when accomplished," is the doctrine which Miss Ellerman applies to her study.

On May 11 Miss Ellerman was heard in recital with Calvin Cox at White Plains, N. Y., where they were heard in a program of German and English songs. Enthusiastic applause rewarded their efforts, and they were obliged to give extras. Eliza Stearns was the accompanist.

Miss Ellerman is booked for an appearance at Yonkers, N. Y., May 27, when she will sing at the dedication of the Halsted school. June 1 she will appear as soloist at Watertown, N. Y., and June 6 she is to be soloist at the commencement of Ursinus College, Collegeville, Pa.

Artist Pupil of Fay Foster Gives Recital

Addie Tydeman, contralto, an artist pupil of Fay Foster, gave a delightful recital in Hempstead, Long Island, on Wednesday evening, May 3.

Miss Tydeman has a rich, full contralto voice, which she managed most skillfully, reflecting the greatest of credit on Miss Foster, who has been Miss Tydeman's only instructor.

The young singer is only nineteen and has been studying with Miss Foster less than two years, but the universally expressed opinion was that her recital would not suffer in comparison with those of many professionals. Her pianissimo tones were exquisite, and she sang with perfect ease. Her numbers were by German, French and Italian, as well as by American composers, including Fay Foster's "Flowertime Weather," which elicited an outburst of applause.

The last six numbers were a group of American Indian songs, sung in costume.

We must not omit to congratulate Miss Foster on her judicious and appropriate selection of material, all arranged so as to give Miss Tydeman's voice and talents their best opportunity.

H. Rawlins Baker Pupils Active

Artist pupils of H. Rawlins Baker are prominent as pianists and teachers in various portions of the country. One reads of this pupil, in charge of the music at a private school; of that one, active as soloist; of another's pupil's recitals, etc. The expert teaching of artistic piano

playing by Mr. Baker brings to him many serious students, and these in due time become leaders in their home musical sphere. Among the truly "active" ones, Elloda L. Kemmerer, who lives in a very musical community, Allentown, Pa., near Bethlehem, has perhaps been the most active. Beside playing solos she has this season found time to appear with a string quartet, playing the piano part of Beethoven's quartet, op. 16; Schumann's quintet; Arensky's trio, op. 32; Schubert's "Trout" quintet, etc. When Ernest Schelling was engaged to play the Liszt concerto with orchestra at Lehigh, Pa. (maintained by Mr. Schwab, the steel magnate), the conductor engaged Miss Kemmerer to rehearse the piano solo part with his orchestra. Allentown maintains an orchestra of sixty members, and Miss Kemmerer has been engaged to play the Grieg concerto with them next season. Miss Kemmerer is also in great demand as accompanist, which speaks well for her musicianship. She also plays the organ in the leading M. E. Church at Allentown and is kept so busy that she finds it difficult to find time to prepare for solo performances.

Miller and Van der Veer Busy

Mr. and Mrs. Reed Miller (the latter is Nevada Van der Veer) cut short their visit with relatives in the South in order to take part in a special performance of "Aida" for the benefit of the widow of the late J. Bert Curley, of Schenectady, N. Y. On May 23 and 24 both the tenor and the contralto will sing at a festival in Bowling Green, Ky., and on May 26 Mr. Miller will take part in the Bach festival, Bethlehem, Pa.

Elman Guest of Honor at New York College of Music

The New York College of Music, Hein and Fraemcke, directors, arranged a reception and musicale in honor of Mischa Elman, the celebrated violinist, which was held in College Hall, New York, May 17, 1916. There was a gathering that spared no opportunity to demonstrate its enthusiasm in welcoming the guest of honor.

Director August Fraemcke presided, and after a few introductory remarks, several of the advanced pupils of the conservatory rendered a short musical program.

The violin pupils were Rachel Sittig, a young girl who exhibited in her playing of de Beriot's concerto No. 7 an amazing measure of ability, and Mr. Meade, who played Saint-Saëns' rondo capriccioso with accomplished skill. A piano student, Elsa Nicolini, was obliged to give an encore after Chopin's polonaise in A flat had been performed by her with an assurance and brilliancy that call for highest commendation. The aria from "Don Carlos" was well sung by Miss Pfendler.

Mr. Elman played Handel's sonata for violin, followed by "Album Leaf" (Wagner), "Rondino" (Beethoven), and a gavotte, with all the qualities of musicianship that make his playing distinctive and inspiring. There was tumultuous applause, for the supreme powers of his art were well appreciated. It was a privilege for the students to so intimately hear an artist of Mr. Elman's experience and versatility, and their thanks were appropriately conveyed by one of their number.

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CARRIE JACOBS BOND AT THE SAN DIEGO EXPOSITION.

The first woman to be honored at the Panama-California International Exposition during 1916 by having a day named in her honor was Carrie Jacobs Bond, the song writer.
In the accompanying picture Mrs. Bond is shown accepting two big bouquets from little Mary Elizabeth Pendleton and Norman Hackett Barber at the Exposition's big organ.
Several thousand persons attended the musical programs in which Mrs. Bond was honored, Thursday, April 27.

The Meaning of Music

Cincinnati, O., May 10, 1916.

To the Musical Courier:

It is evident that if contemporary musicians and music lovers would understand and enjoy as they should the best in modern, and even ultramodern, music, they will be obliged to train their ears to the new voice in musical art, the new mood and mode; the color element in equal sound—according to the present scale of tones—the new harmonic and melodic scheme of tonal combination.

This new mood and mode, I choose to call harmonic counterpoint; two or more chord combinations sounding together: harmonic-melodic chord combinations sounding against melodic-harmonic chord combinations. Herein simple thematic melody, or complicated melodic tone weaving, may be colored by complex chord tone painting by the introduction of what would seem to be foreign combined tone element; the union of many voiced sound accommodated to agree according to equal vibration, the first element of which the composer must know as tone reasoning, before the layman—who knows music mostly by the sensations it produces upon him—can realize and understand it to be what music is, what music means, and the relation of music to life; because music is the intensity of vitality—the interpretation of life.

If music lovers therefore would know and understand the new purpose, the new meaning, in the new, in tone speech, they must unstop the mind's ear, that is ever ready for all that pertains to the beautiful, and try to realize tonal beauties that at first will seem strange, harsh, discordant and even noisy. It is not so much that these elements ("discord" or "noise") are thought to be found in

the music of some of our modern tone masters' works, it is because the general ear is out of tune to these new tone words, new tone phrases; the advance in tone poetry. It is the physical that is to blame; the physical listener, who is too absent from the spiritual man—his first and only reality.

Our modern music is the voice of modern thought, of modern education, modern purpose; for music voices what nothing else can, soul. It is soul that is causing us to advance; this advancement is what we know as modern; when it goes a little beyond our present measure of accomplishment it is known as ultramodern. To know it we must catch up with it and make its acquaintance and enjoy its company and character. It says, "Come up to me, I will not come down to you." This will teach us to know that there is no discord in music (when set down by a master), for music is the sound of equal vibration; only unequal vibration makes noise. Noise and music have no relation.

To understand modern composers, who are interesting themselves more with tone substance and context than with form, less with shape and more with sound, music lovers will be obliged to train the mental and the physical ear to hear aright; for to wander in tonal darkness is to try to hear without soul, the only real substance in the universe. In modern music we do not deal with chords, as taught by the textbook, so much as we come in relation to tonal combinations; for a chord may consist of two or more tones that spell correctly as words do, while a combination of tones may not spell correctly, or at least according to the textbook, forming harmonic counterpoint, yet may still produce a wonderful and beautiful tone color effect and interpret some phase of life and reality. Therefore, those

troubled with tone dullness, tone deafness, should educate themselves out of this stupor and desire to realize the new voice in music.

Even though music is intangible, and comes from that condition which we shall know in the life to be, and even though we could not believe that such a voice as music exists because we could not hear, still we cannot deny this voice because we can hear and should therefore try all the more to realize it in the fullest, that we may be lifted the higher in the mental realm and be brought the closer to that something whose voice and language is music.

Who shall say how music shall be harnessed, how it shall be set down, how it shall be interpreted, how listened to? Only music can answer, saying, "You are only to me what you understand me to be, but I am everything to you; if misconceived, I know you not."

Music used or unused, abused or un abused, appreciated or unappreciated, loved or unloved, music is still music—a message from the spiritual, to humanity. How we shall understand this tone appeal depends upon how we shall listen; with most of humanity how to listen depends upon preparation; though some of us are gifted from the first to hear aright.

Sincerely,

CHARLES FREDERICK CARLSON.

J. T. HAND'S CHORAL TO BE SUNG

Rendition of "Utah Choral" to Feature State's Big Day When Capitol Building Is Formally Dedicated

John T. Hand, tenor and leading vocalist, of Salt Lake City, who has spent the past season studying voice and opera in New York with Oscar Saenger, also put in much time at composing, the result being the completion of a choral work for complete symphony orchestra and chorus, with solo roles for soprano and tenor. The theme of the poem is "Utah," by Ruth May Fox, of Salt Lake City. In composing the music of this poem Mr. Hand, who is a native of Utah, and appreciates the natural beauties of that State, has striven to express in musical themes the many different aspects and forces spoken of by the poet.

Inasmuch as this work is written on themes inspired by nature in Utah and by a Utah man and is to be dedicated to the people of Utah, the Capitol Commission who have had in charge the erection of the Utah State Capitol building have asked that the Hand choral be produced at the formal opening and dedication of the State's beautiful Capitol Building. This will call for a tremendous effort on the part of the composer and those to sing it as the date set for the performance is in June. It is to be sung by the John T. Hand Opera Chorus, augmented for the concert from its present membership of seventy-five voices to 200 and will take the name of "Utah Choral Society." An orchestra of sixty men (chosen from the Salt Lake Philharmonic Orchestra) and also the best solo voices in the State will work with the Utah Choral Society in producing the choral.

Mr. Hand personally has worked out every detail of the solo, chorus and orchestra score. He left New York last week for Utah to begin rehearsals for the production.

Los Angeles Oratorio Society and Symphony Orchestra Give Verdi's "Requiem"

The Los Angeles Oratorio Society, assisted by the Los Angeles Symphony Orchestra, gave Verdi's "Requiem" on Sunday afternoon, May 14, at Clunes Auditorium, Los Angeles, before a good sized audience. The soloists were: Marie B. Tiffany, soprano; Pearl Burck Selby, contralto; Henri la Bonte, tenor, and Clifford Lott, baritone.

The orchestra, under the direction of Adolf Tandler, played Weber's "Jubilee" overture and the first two of Tandler's "California Sketches," which won such a success at their first hearing at the recent concert of the Symphony Orchestra that there was a popular demand for their repetition.

"It is always my aim to encourage worthy endeavor, and I believe this Oratorio Society to be such, but it is hard to accord to the performance of Sunday unstinted praise. True, there were no breaks, and the intonation was fairly good; but the chorus was still so bound by technical considerations that there could be no question of interpretation or tone color. The soloists were excellent, but seemed to be hampered in many places by the unwieldy chorus. Edward Lebegott, the conductor, is an excellent musician, with much experience in operatic work. Probably a lighter work would have been more within the grasp of the choral members.

The officers of the chorus are as follows:

President, John A. Wilferth; vice-president, Carl Young; secretary, A. E. Sussex; treasurer, John M. Morris; superintendents, Miss Nano Carter, F. C. Noel, William H. Crofts, Miss M. L. Burgess; assistant superintendents, Miss A. L. Hilton, Myron McNeal, A. T. Bagley, Miss C. Pringle; librarian, Mrs. F. P. Hansen; director, Edward Lebegott; assistant, Mrs. M. E. Hoag; pianist, Lorna Gregg; S. R. Jackson, business manager; honorary members, F. W. Blanchard, Carl Bronson, Frank H. Colby, L. E. Behymer, Oscar Prybil.



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OUTDOOR MUSIC ON A HUGE SCALE

National Open Air Festival Society Arranging Two Imposing Performances—Verdi's "Requiem" at the New York Polo Grounds on June 4, "Aida" at the University of Pennsylvania on June 6—Eminent Conductors, Distinguished Soloists and Tremendous Choral and Artistic Forces to Participate—Truly Unique Events in American Musical History

By Yetta Dorothea Geffen

As a matter of fact, the coming open air performance of Verdi's "Requiem" at the New York Polo Grounds on Sunday afternoon, June 4, will chiefly attract attention because of the gigantic scale on which it is to be presented.

A chorus of 1,200 chosen from the leading choral organizations of New York; an orchestra of 120, having as its nucleus the New York Philharmonic Orchestra; four famous singers like Lucile Lawrence, Maria Gay, Giovanni Zenatello and Leon Rothier as soloists, and Louis Koemmenich, conductor of the Mendelssohn Glee Club and the New York Oratorio Society, as general-in-chief—truly, this makes as imposing an array of forces as one can imagine in connection with an open air performance of any choral work.

Add to this the Polo Grounds—this enormous stadium, with a seating capacity of over 40,000—as a background, and every New Yorker will be justified in exclaiming, in the vernacular of the little boy—"Gee, but it's some show!"

Enormous as the undertaking seems to be from the purely spectacular point of view, the vista it opens to the music hungry New Yorkers is still greater, for it means that "the capital of the world" is about to enter upon a new phase in its musical de-

velopment, making another giant stride toward becoming the musical center of the civilized countries in the true sense of the word.

"All things come sooner or later to New York," observed some time ago a man wise in his generation, and that is why, perhaps New York, secure in the knowledge that "all things come to him who waits," has not demanded open air performances sooner, although there is no question that the vital importance such performances bear upon the musical taste of a community has not escaped the notice of those New Yorkers who have helped in building up the wonderful musical structure which parographers usually call "the musical life of New York."

The coming performance of Verdi's "Requiem," a performance that will go down in the history of this same musical life of this city as being the first of its kind ever attempted here, owes its birth to the National Open Air Festival Society, a new organization of young men with big ideas and, above all, with the

LOUIS KOEMMENICH,
Conductor.

ability of cherishing ideals and materializing what to "practical men" often seem but idle visions.

The National Open Air Festival Society does not pursue educational aims—at least, its founders and organizers are very much averse to using this adjective, for they believe that their venture is nothing else but an attempt to give New Yorkers what the latter want.

"We do not pretend that our organization is some sort of a deus ex machina which, by a stroke of genius will lead the benighted New Yorkers, groping in the darkness as far as music is concerned, into the path of light," said Theodore H. Bauer, one of the chief moving spirits of the National Open Air Festival Society. "What we maintain is that, in arranging for this open air festival, we are but satisfying a growing demand."

"It has been amply demonstrated that there are thousands of sincere music lovers in New York. Now, is there any reason to believe that if they love music during seven months out of the year, they do not love it during the remaining five? What is noble and beautiful in January is surely just as noble and beautiful in June."

"The first obstacle to overcome, we found, was the selection of a suitable place. This was a real difficulty until we hit upon the Polo Grounds. The use of this great open air theatre was made possible through the courtesy and efforts of H. N. Hempstead, president of the New York Baseball Club. Then we had to consider the choice of an art work that would not offend New York's prejudice against Sunday performances, yet would be so great and beautiful that it would leave a lasting impression. The Verdi 'Requiem' was decided upon for several compelling reasons. In the first place, the 'Requiem' is so grandiose, so marvelous and noble a conception that it stands in a class by itself. Secondly, its sentiment is particularly fitting just now when thousands are dying on the battlefields of Europe."

Also, it may be called a 'strictly neutral' composition, for the Italian master-melodist is no longer bound by the traditions and confines of nationality. He is immortal and belongs to every nation. Then, the sheer beauty, the melodiousness of the work, is bound to appeal.

"Again let us say that we have no hidden desires or intention up our sleeve to educate New Yorkers. We do not wish to make them swallow what we believe is good for them. We are trying to answer what we think is a definite demand for good music in the summer time."

"We have selected as soloists a quartet of singers whose careers indicate that they will lend distinction to



MARIA GAY,
Contralto.

LUCILE LAWRENCE,
Soprano.

GIOVANNI ZENATELLO,
Tenor.

CONDUCTOR AND SOME OF THE SOLOISTS OF VERDI'S "REQUIEM" TO BE PERFORMED AT NEW YORK POLO GROUNDS, SUNDAY AFTERNOON, JUNE 4, UNDER THE DIRECTION OF THE NATIONAL OPEN AIR FESTIVAL SOCIETY.



FRANKLIN FIELD, PHILADELPHIA, WHERE, UNDER THE AUSPICES OF THE UNIVERSITY OF PENNSYLVANIA, AN OPEN-AIR PERFORMANCE OF "AIDA" WILL BE GIVEN ON JUNE 6, BY THE NATIONAL OPEN AIR FESTIVAL SOCIETY.

the performance. The soprano part has been entrusted to Lucille Lawrence, who, besides having had an enviable operatic career, sang the 'Requiem' in an open air production in Italy and also with the La Scala Orchestra; Maria Gay and Giovanni Zenatello have introduced open air performances in Italy; Leon Rother has also appeared in open air opera abroad.

"There has been some doubt in the minds of earnest music lovers as to the problem of overcoming the acoustic difficulties for a performance given in such a huge place as the Polo Grounds. Let me say that the problem is much easier than one thinks, for the Europeans have found out quite a while ago that a platform placed in the center of any given field is, through this fact alone, endowed with wonderful acoustic properties. But to dispel any lingering doubt I might add that the special stage which is to seat the huge number of performers will be constructed in the form of a sounding box, and that not even the slightest pianissimo will escape the listener."

When Mr. Bauer was asked whether the "Requiem" had ever in its history been given on so large a scale, he smiled reminiscently and replied: "Yes, once, to my knowledge. It was about twenty years ago, when I was still a youth in school at Budapest, Hungary. To do honor to the memory of the great Hungarian patriot, Louis Kossuth, it was arranged to present the 'Requiem' with a male chorus of 2,000 schoolboys and university students. The orchestra consisted of the combined Philharmonic and Opera forces, while the soloists were leading members of the Royal Opera. The performance took place in a great park in the capital and created an impression which I am sure has

never been forgotten either by those who took part or the many thousand listeners."



LEON ROTHER.

Basso in Verdi's "Requiem" at the New York-Polo Grounds.

No one is more enthusiastic over the project than Conductor Louis Koemmenich, and this very enthu-

siasm promises a performance that will go down in the musical history of New York.

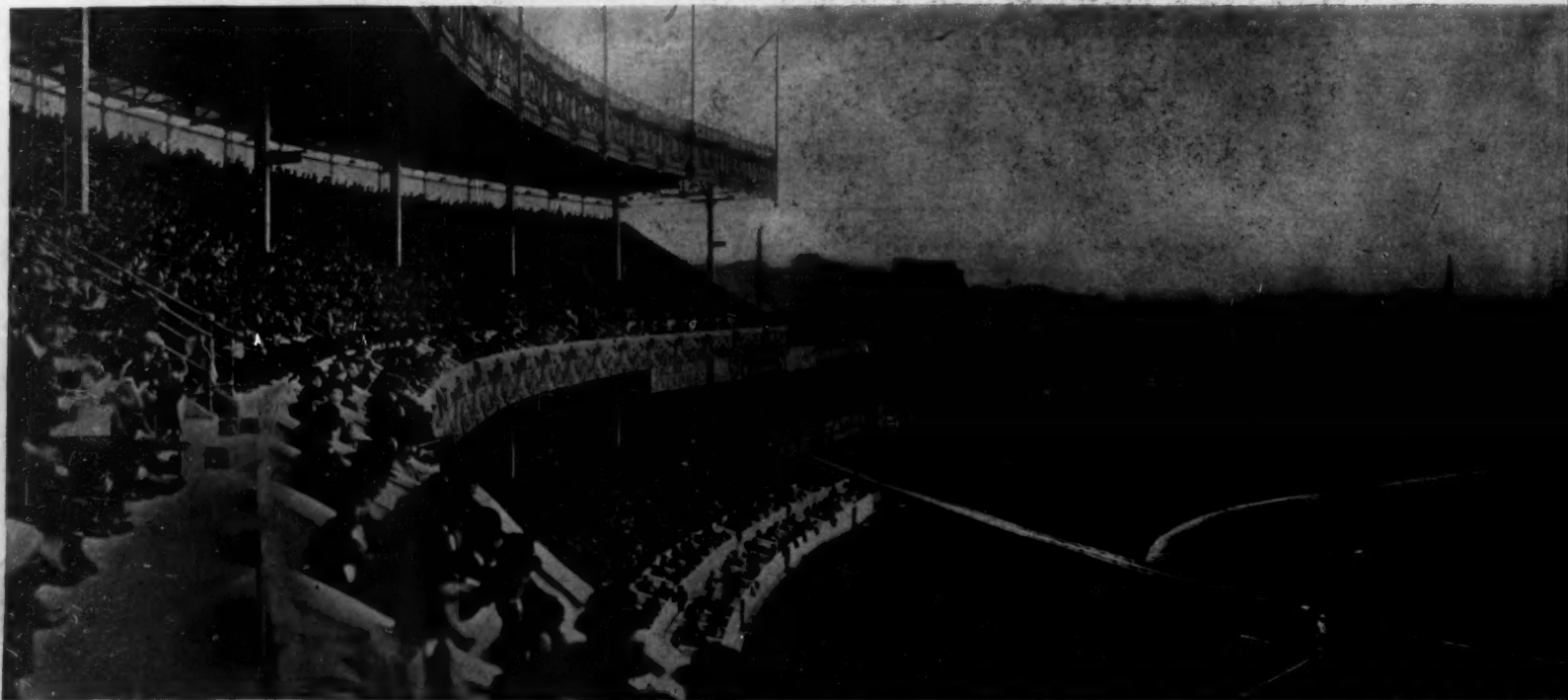
In speaking of the differences between indoor and outdoor performances, Mr. Koemmenich declared that artistically it is largely up to the conductor.

"The conductor must be able to adjust his dynamics to the open air, to gauge the carrying power of a pianissimo, and so to balance the tonal effects that they are nicely proportioned," he declared. "Another difficulty is to keep a huge chorus in absolute control, for a massed chorus that sings badly sounds twice as bad as a small one."

"The applications, both for tickets and from singers who desire to take part in the festival, prove what enthusiasm has been roused. Besides the Oratorio Society, the huge chorus will include members of the People's Choral Union, Columbia Festival Society, Metropolitan Opera School, Catholic Oratorio Society, members from several fine church choirs, and even a lieutenant from the Battleship 'Texas,' who has already taken part in a performance of the 'Requiem' and asked to join my forces."

"I am convinced that open air festivals should prove exceedingly popular in New York. However, only works of high artistic merit should be attempted, in order to please and leave a satisfying impression. The Verdi 'Requiem' was a very happy choice. It is church music so dramatic, so vital, red blooded and replete with broad, sweeping melody that it cannot fail to captivate performers and listeners alike. In the same manner other great oratorios, like 'The Messiah,' 'Creation' and 'Elijah' could be given *al fresco* in New York."

Mr. Koemmenich went on to state that already, before the tickets have been printed, 5,000 seats have been re-



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NEW YORK POLO GROUNDS WHERE VERDI'S "REQUIEM" IS TO BE PERFORMED UNDER THE

quested by one society alone, while other demands continue to arrive daily.

H. N. Hempstead is confident that, once the way is paved, New York will soon see not only frequent oratorio performances, but open air opera as well.

"History shows early tendencies toward outdoor performances," said Mr. Hempstead. "In ancient Greece and Rome the open air performance was exceedingly popular, while in England the Morris dancers of the sixteenth century introduced the first form of outdoor festival known to Great Britain.

"In America open air music has taken the form of band concerts, in the belief that band instruments, with their greater carrying power, are best adapted to outdoors. Then there is the outdoor semi-religious ceremony, like the Sunrise Easter services at Mount Rubidoux in California. But, all in all, in America the open air performance has pointed the tendency toward the spectacular, the pageant, in which no words are spoken or melodies sung. In the meantime, Europe has progressed considerably in this direction. Even last year, with the war raging in Europe, Bordeaux had a successful season of open air opera. Let us hope that the coming performance of the "Requiem" will prove a stepping stone in the right direction."

Practically at the same time that New York will receive its open air oratorio baptism, Philadelphia is to witness its first grand opera performance in the open air on Tuesday evening, June 6, when the National Open Air Festival Society is to give an outdoor production of "Aida" under the auspices of the University of Pennsylvania. The performance will take place on the Athletic Field, and the proceeds will be used for the erection of an open air theatre in connection with the university.

Once more the superlative must be employed, since, without any doubt, this "Aida" performance will constitute what undoubtedly in the future will be known as America's "greatest open air performance up to date."

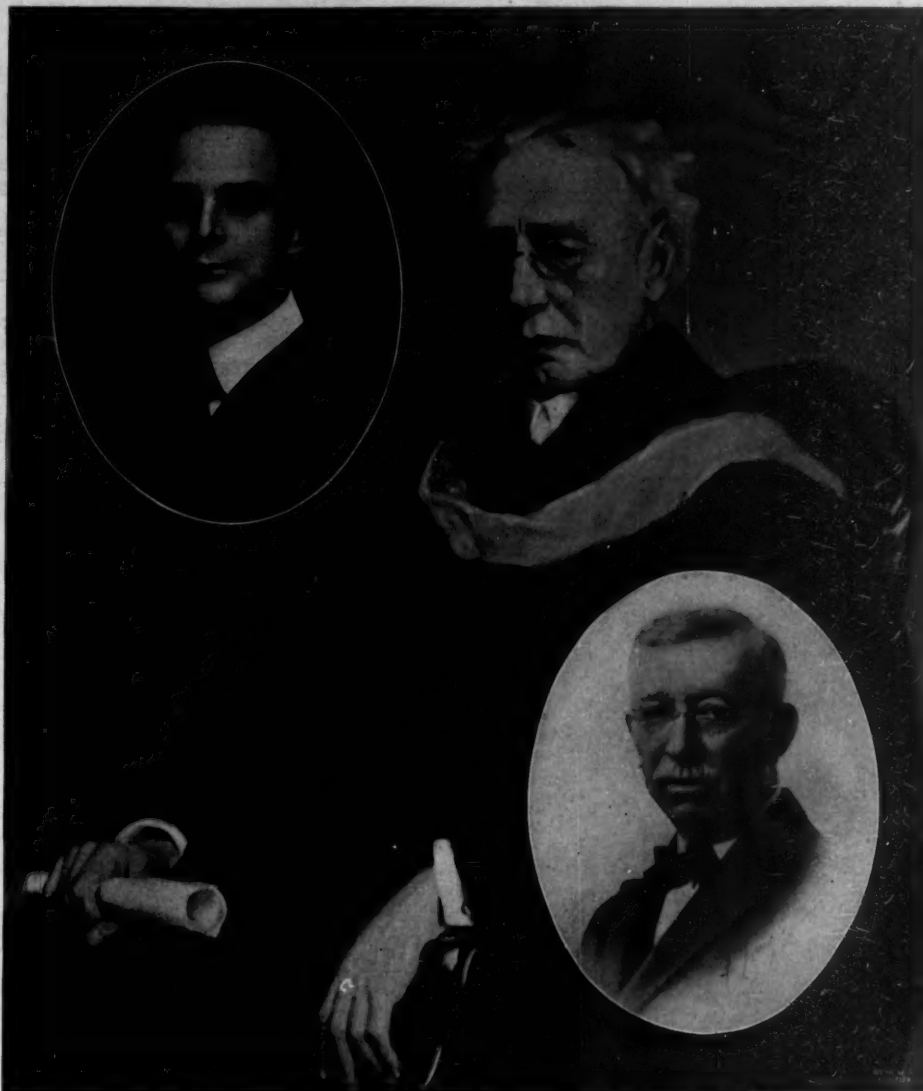
To make this performance possible special scenery had to be painted, a special stage built, and a special lighting apparatus installed. Arturo Spelta, the stage manager who supervised the open air production of "Aida" both in the memorable performance of Verdi's immortal work at the Pyramids a few years ago and last year at Buenos Aires, is having charge of all the construction work, and Signor Bracale, the impresario who directed both these performances, is to aid actively with his advice. The principals include Mmes. Rappold, Matzenauer and Prewett; MM. Zinovieff, the Russian tenor, who sang the role of Radames both at the Pyramids and Buenos Aires; Campanari, Lazari, Rothier and Porro; the chorus will number 400, the combined orchestra and band 175, and there will be 50 ballerinas in the ballet. All these forces will be under the direction of Giorgio Polacco, Toscanini's successor at the Metropolitan Opera House, with Giulio Setti, of the same organization, as chorus master, and Signor Albertieri as stage manager and ballet master. Most of the musicians of the Metropolitan orchestra, as well as the entire chorus of the world's "greatest operatic institution," will take part in the performance.

Philadelphia is all astir over the coming performance,

PROMINENT OFFICERS OF THE OPEN AIR "AIDA" PERFORMANCE AT PHILADELPHIA, JUNE 6.

GEORGE E. NITZSCHE,
Recorder of University of Pennsylvania, Manager
for Committee on Opera.

DR. HUGH A. CLARKE,
Professor, University of Pennsylvania.



EDGAR F. SMITH,
Provost, University of Pennsylvania, Chairman
of the Opera Committee.

and George E. Nitzsche, the manager for the committee on opera appointed by the university, predicts that, from

the point of view of spectacular splendor, as well as in that of attendance, the coming event will overshadow anything



PERFORMANCE OF THE NATIONAL OPEN AIR FESTIVAL SOCIETY ON SUNDAY AFTERNOON, JUNE 4, 1916.

hitherto attempted in this country, if not in the world.

To return to our muttons, a short excursion into the history of Verdi's "Requiem" will not be found amiss. Verdi's "Missa da Requiem" was first performed in the Church of San Marco in Milan on May 22, 1874, on the first anniversary of the death of Alessandro Manzoni, the Italian poet-patriot. He was a dear friend of the composer's, one of whom Verdi wrote, "I respected him much as a writer and venerated as a man who was a model of

virtue and patriotism." Verdi conducted the "Requiem" in person.

"Musicians and dilettanti came from all parts of the world to hear the work," writes Frederick J. Crowest, Verdi's biographer. "It was indeed a notable performance, and must have seriously suggested to Dr. von Bülow, who was present criticising the work, that beautiful part writing was an art not altogether unknown to the Italian musician."

MUSIC AT THE GENERAL FEDERATION OF WOMEN'S CLUBS

The music department of the General Federation of Women's Clubs, Mrs. F. S. Wardwell, chairman, has prepared a very interesting program for the biennial convention, which opened May 23 in the Seventh Regiment Armory, Sixty-sixth street and Park avenue, New York.

Wednesday, May 24, the Seventh Regiment Band, George L. Humphrey, bandmaster, was scheduled to play for fifteen minutes before the opening of the session: "Connecticut" march (Reeves), followed by selections from Bizet's "Carmen," with the "Toreador Song," by Jerome Uhl; "Fantasia American" (Herbert), "The Star Spangled Banner."

At 1 o'clock the State chairmen of music and the music committee were announced to hold a luncheon in the Belvedere Room, Hotel Astor. During the luncheon two minute speeches were to be given by the following: Mrs. Lawrence Maxwell, "The Ideal Music Department"; Mrs. W. R. Chapman, "New York Musical Clubs"; Edna Apell Robinson, "Music in the Home"; Mrs. Robert F. MacArthur, "Municipal Music"; Mrs. Hiram T. Jones, New Jersey, "Standardization"; Mrs. Cate Gilbert Wells, "The Large Musical Club"; Ida Gray Scott, "The Opera in Small Cities"; Mrs. Joseph F. James, "Music in the Women's Club"; Mrs. A. J. Barclay, "Musical Books"; Mrs. H. J. Miller, "Music in the Music Study Club"; Elizabeth Casterton, "Public School Music, What It Should Do."

This luncheon was to be followed by a conference or council. First, a letter was read by Emilia Tojetti, vice-chairman. This was followed by a five minutes' talk by Mrs. W. H. Arnold, Arkansas, on the "Music of the Southwest"; Prudence S. Dresser, "Music of the Southeast"; Mrs. R. H. Jones, Massachusetts, "Music of the Eastern States"; Mrs. R. L. Skeel, Michigan, "Music of the Middle States"; Mrs. H. H. Heppner, Oregon, "Western States"; Mrs. Iva Sproul-Baker, "The Music Schools and Colleges of the Southeast."

Mildred Dilling, the well known harpist of New York, whose execution of difficult music for the harp is remarkable played selections and accompanied Valerie Deucher

in her interesting and charming costume Old English and Old French songs. This combination always pleases.

A discussion followed on "Music in the Home," "Municipal Music," "Public School Music," "The Music in the Women's Club," "Musical Books and Music in the Music Study Club," led by those who introduced the subjects at the luncheon.

Friday evening, May 26, is to be known as "State President's Evening," and this program will be given at the Armory: "The Two Grenadiers" (Schumann), "Largo al factotum" ("Barber of Seville") (Rossini), William Wade Hinshaw, Harry Gilbert at the piano; "Moonlight, Starlight" (waltz song) (Hallet Gilberté), Florence Otis, Claude Warford at the piano.

Saturday morning, May 27, at 11:40, Dr. Frank Damosch, director of the Institute of Musical Art, New York City, will give a thirty minute speech on "Music Education and Music Culture."

At the conference in the Rose Room, Hotel Astor, Saturday, May 27, at 2:30 o'clock, the following program will be given: Compositions by Henry Holden Huss, Henry Holden Huss at the piano; "Public School Music," Elizabeth Casterton, chairman, director of music, public schools, Rochester, N. Y.; "Community Music," Henrietta Baker-Low, Peabody Conservatory of Music, Baltimore, Md.; "Credits for Applied Music Study," Dr. Frank B. Rix, director of music, public schools, New York City; compositions by Harriet Ware, Mrs. Ware at the piano, sung by John Barnes Wells, tenor; "Municipal Music," Mrs. Robert F. MacArthur, chairman, Tulsa, Okla.; "The Importance of High Ideals," Henry Holden Huss, composer; "Music Settlements," Arthur Farwell, New York City; "The Peterborough Colony," Mrs. Edward MacDowell, Edward MacDowell's compositions, Mrs. Edward MacDowell at the piano; "Folksong and Its Relation to Art," Otto Kinkleday, chief of the music division, the New York Public Library; "The Use of English in Opera and in Song," Havrah Hubbard; Bruno Huhn, composer of songs and church music; Victor Harris, conductor, St. Cecilia Club, New York.

For Sunday, May 28, at 4 p. m., a vesper service has been arranged, to take place in the ballroom of Hotel Astor.

Monday evening, May 29, at 8 o'clock, at the Seventh Regiment Armory, the art, music and drama departments will present a program. Havrah H. Hubbard will give for the music department an operalogue, "The Love of Three Kings" (Montemezzi), with Claude Gotthelf, the brilliant young concert pianist, at the piano. These operalogues have been wonderfully popular and successful. Mr. Gotthelf was a pupil for four years of Rafael Joseffy and for two years with Josef Lhevinne. His technical, as well as his interpretative, powers are exceptional.

For Tuesday evening, May 30, this program has been arranged, to take place at the Armory: "Hark, the Trumpet" (Dudley Buck), "The Drum" (Archer Gibson), "Tenting Tonight on the Old Camp Ground," the Criterion Quartet (John Young, Horatio Rench, George Reardon and Donald Chalmers); "Zueignung" (Richard Strauss), "Lorelei"

Immediately afterward the "Requiem" was given three more performances at La Scala, all of which Verdi conducted.

"On Monday, May 25," Mr. Crowest continues, "the theatre was crowded with an audience which, no longer restrained by sacred surroundings, shouted applause from beginning to end of the work. Several of the numbers were encored, and more than once the vast crowd of people rose en masse crying 'Viva Verdi!'"

(August Bungert), "May Day" (Christiaan Sinding), Frances Rose, Mr. Bernstein at the piano.

Wednesday evening, May 31, this is the program announced: "Deserto in Terra," from "Don Sebastian" (Donizetti), "One Golden Day" (Fay Foster), George Dostal, Emil Polak at the piano; "Ocean, Thou Mighty Monster," from "Oberon" (Weber), Eleanore Cochran, Walter Kiesewetter at the piano.

Thursday, June 1, will bring forward these numbers by the Seventh Regiment Band, George L. Humphrey, bandmaster: Grand march from "Aida" (Verdi), selections from "Lohengrin" (Wagner), "Pierrot" (Rübnér), Russian song, "Hotsk" (Moussorgsky), Sidonie Spero.

Also on Thursday afternoon, June 1, a reception and musicale will be given at the Waldorf-Astoria by the local music committee, Mrs. William Rogers Chapman, chairman, of the biennial board for the general Federation of Women's Clubs, an account of which is given elsewhere in this issue.

The chairman of the music department desires to state that the musical headquarters at the armory will be open to musicians for conference and discussion. Here pianists and singers may play and sing for each other. New music and musical books will be on exhibit. A piano will be in the room upon which composers may play their compositions.

During the morning sessions songs will be sung by the entire audience, led by Tali Esen Morgan, the famous director at Ocean Grove.

Mrs. W. R. Chapman, the local chairman of music, will furnish from the remarkable field upon which she has to draw a fine array of exceptional talent for the twenty minutes devoted to music before each evening session.

The members of the music department are: Mrs. F. S. Wardwell, chairman, Stamford, Conn.; Emilia Tojetti, vice-chairman, San Francisco, Cal.; Mrs. W. H. Arnold, Texarkana, Ark.; Prudence S. Dresser, Nashville, Tenn.; Mrs. Joseph F. James, Washington, D. C.; Mrs. Frederick W. Keator, Tacoma, Wash.; Mrs. H. J. Miller, Livingston, Mont.; Mrs. R. C. Robinson, Claymont, Del.; Ida Gray Scott, Indianapolis, Ind.; Mrs. Cate Gilbert Wells, Burlington, Iowa; Mrs. Robert F. MacArthur, Tulsa, Okla., and all State chairmen of music ex officio. Mrs. William B. Young, Jacksonville, Fla., is the board member.

All are invited to attend these programs.

An Afternoon at the Sapios

Though late in the season, the apartment-studio of Romualdo Sapio and Clementine de Vere Sapio in Central Park West, New York, was crowded on Friday afternoon, May 19, with a large number of friends, in which the worlds of music, art and society were equally well represented. There was some fine music. Beatrice Horsburgh, violinist (pupil of Auer), and Olga Sapio contributed a Grieg sonata for piano and violin. These two talented young artists were heard also in other solos.

Among the singers was A. W. Bastedo, whose style and beautiful voice made a marked impression, and who will tour next season under the management of R. E. Johnston. Selma Siegel and Lillian Taylor, two sopranos of great promise, gave evidence in several operatic excerpts of the highly artistic training they have received from Signor Sapio and his wife.

The hostess also charmed her guests in operatic duets with Marguerite Hall and Mr. Bastedo, respectively. It was altogether a most enjoyable afternoon.

S. Wesley Sears in Wilmington

Wilmington, Del., May 19, 1916.

S. Wesley Sears, the organist of St. James Episcopal Church, Philadelphia, gave a recital at Grace M. E. Church last evening, May 18. His program consisted of the overture to "William Tell" (Rossini), Brewer's "A Springtime Sketch," the familiar largo of Handel, Kroeger's "Marche Pittoresque," Kinder's "In Moonlight," Svendsen's romance, "Callaerts' intermezzo, Reiff's scherzo, the "Evening Star" air from Wagner's "Tannhäuser" and Widor's toccato in F. Mr. Sears was a pupil of the last named composer, which fact caused this number to arouse the interest of those present.

May Ebrey Hotz, one of Philadelphia's popular singers, sang solos from Haydn's "Creation" and Mendelssohn's "Elijah" with delightful effect.



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Photo © E. F. Foley, N. Y.

WINNIPEG'S NINTH ANNUAL MUSICAL FESTIVAL

J. J. Moncrieff, Conductor

Winnipeg, May 16, 1916.

The great success of this year's most important musical festival held in western Canada was remarkable, considering the adverse conditions under which the festival society is suffering, owing to many of its most valued members having left for the seat of war.

A new feature of the festival was the performance of some excellent work by the band of the Ninetieth Regiment, S. L. Barraclough, conductor. It was a happy thought to secure the services of the premier band of Winnipeg; it may be noted that, in addition to the programmed numbers, Barraclough and his band have accompanied some of the most renowned vocalists.

The singing of Louise Mackay, soprano soloist, was a feature of the evening, and she is to be praised for drawing attention to two beautiful old English songs, "Should He Upbraid" (Sir H. Bishop) and "Phyllis Hath Such Charming Graces." These, together with "Happy Song" (Teresa del Riego), "Jewel Song" (Gounod), the last named being probably her most characteristic song of the series, were most delightfully interpreted.

Leonard Heaton, pianist, played Liszt's "Les Jeux d'Eaux à la Villa d'Este" with admirable understanding; he has the fingers of a real pianist, and his hands have that quick responsiveness to mental places which is a distinguishing feature of all brilliant pianists. Mr. Heaton was entirely in sympathy with the composer; it would be difficult, indeed, to have a finer exhibition of delicacy and gradation of touch than this clever pianist gave in his rendering of Liszt's music.

The tenor work was in the capable hands of Roy Wydemann, a singer well known in the western country. He sang the big tenor aria from Verdi's "Aida" with consummate skill, quite captivating his audience by admirable control of a musical voice and clearness of articulation. He responded to a determined recall by giving with a delightful finish "La donna e mobile."

The human quality of Ruth Pryce's violin playing was ably depicted in compositions by Hubay and Randegger. Her rendering of Hubay's "Der Zephyr" made the work appear greater than it really is; the performance was an interesting example of how greatly composers are at the mercy of their exponents. Randegger's "Pierrot Serenade" was also beautifully played. The Ninetieth Band's interpretation of Schubert's "Unfinished" symphony (first movement) gave us a glimmering of what Bandmaster Barraclough can do with the forces at his command; he and his men were thoroughly in sympathy with the varying moods of the music and the simple charm of this beautiful first movement was fascinatingly realized. Other items given by the band were "Egyptian Dances" (Lugini) and the overture to Gounod's pastoral opera, "Mirella." There was much charm in the performance of these two numbers, eliciting great applause and demanding a double recall. The solo work of the oboe player in his brief passages was worthy of great praise. A duet for flute and clarinet was brilliantly given by Bugle Major Minton and Bandsman Hausck. "Lo, Here the Gentle Lark" (Bishop). This performance had the attraction of clear phrasing and unaffected directness of expression.

What is a festival without a chorus? The works presented by Conductor Moncrieff were somewhat meager. Like every other choir, this one has lost the services of

many of its male members, but when the boys come home and the masculine balance is restored, it is inevitable that this society, like all other choral societies, will spring into renewed life. The only novelty attempted this year was Percy Grainger's "I'm Seventeen Come Sunday." The choir had to stand a stern test in this novelty, as it was very hard work to maintain the pitch against the brass accompaniment of the band. Of course one feels that the composer must have had a definite object in view in making a difficulty, an object which he invariably brings off with admirable skill. If the work has a weakness it is that the folksong element which underlies it is far more in keeping with the character of the poem than is the elaborate nature of much of the part writing. For the rest, the program consisted of a well chosen assortment of choruses. Particularly successful were the choir in their rendering of "My Love Dwelt in a Northern Land" (Elgar), "The Queen of France" (Shartan), "Love's Tempest" (Elgar) and "Forest Song," with the short solo sung by Roy Wydemann. A part song, "Hush Thee, Little One," was perhaps the choir's best work. It revealed beauties of shading and tone production which were wanting in the other numbers. Probably it will be some time before musicians in the West realize the great work Mr. Moncrieff is doing in breaking down musical conventions. The remarkable attraction that anything new has for him has resulted in Winnipeggers making the acquaintance of works which they would otherwise have little chance of hearing. There is evidence that Mr. Moncrieff is often more attracted by novelty than the thing itself; he has the means to be an autocrat and he exercises his prerogative. As a conductor he has great capabilities; certainly his brain and hands respond one to another as he uses no baton. Be this as it may, there is no question of the significance of his gestures and of their being understood by his well trained choir. His personality is a prominent factor.

The accompaniments were skillfully played by Fred M. Gee, organist of St. Stephen's Church. LADY DEB.

Reception and Musicale by Local Music Committee of N. F. W. C. at Waldorf-Astoria

On Thursday afternoon, June 1, a reception and musicale will be given at the Waldorf-Astoria, New York, by the local music committee, Mrs. William Rogers Chapman chairman, of the biennial board for the General Federation of Women's Clubs, which is holding its thirteenth convention from May 23 to June 2, at the Seventh Regiment Armory, to the delegates from the musical clubs of other cities and the musical artists and clubs of New York City.

The program will be a continuous one, at which twelve representative women teachers will have fifteen minutes each in which to present their star pupils. The teachers are enthusiastic over the idea and express great delight over the opportunity this will afford their pupils. Instrumental as well as vocal pupils will be presented. In this way the delegates will be able to compare the methods of the different teachers and see for themselves that musical training of the highest order can be had just as well in New York as in Europe. It will be of mutual benefit to the delegates, teachers and pupils. This, it is said, will

be the first time that anything of this nature has ever been done in America, and it seems that some such idea as this might be very successfully carried out to a larger extent by teachers co-operating in a musical exhibition.

Many artists, conductors and managers of distinction will meet the delegates on the receiving line. The boxes in the grand ballroom will be reserved for the presidents of the representative musical clubs. The committee is receiving the co-operation of Newark, Brooklyn, and other nearby clubs.

A short musical program will precede each of the five evening sessions of the convention, in which well known artists are to take part. Among them are Jerome Uhl, William Wade Hinshaw, Florence Otis, John Young, Horatio Rench, George Reardon, Donald Chalmers, Frances Rose, George Dostal and Eleanore Cochran.

A CONCERT FOR THE HOSPITALS

Brilliant Social Event, with Songs, Dances, Addresses and Pictures

Seldom does the mere concert hall contain an audience of such splendor of apparel as that which filled the Cascades ballroom of the Biltmore Hotel, New York, on Thursday evening, May 18, ostensibly to raise a little money for hospital purposes, but actually to hear much music and to dance the night away. It was a merry meeting in spirit and the audience was hardly in that serious, or, at least, attentive, frame of mind to pay the closest attention to the performers, notwithstanding the excellence of the program. Now and then a musical number received more than usual attention by reason of the interpreter's skill and power to please, such as Alice Verlet's singing of "Caro Nome," from Verdi's "Rigoletto," but on the whole the public on this occasion appeared to take more interest in the spectacular than in the audible. Orpheus Langevin sang a new song by Louis Geanne, dedicated to General Joffre, called "Le Pere la Victoire," and a fine composition by Eugene Diaz, called "De l'Art Splendeur Immortelle." Mme. Lyska, a Polish countess, sang several native songs with taste, and Tamara Swirskaya danced in a national costume to the music of a Balalaika orchestra, which organization also contributed an overture and played for the dancers later in the evening.

Dorothy Arthur, recently of the De Koven Opera Company, danced to music by Rubinstein.

Paul Swan gave an exhibition of two classical dances. There were addresses and stereopticon views of devastated Poland. It will be seen from this brief account of the entertainment that, with the exception of Alice Verlet, of the Paris Grand Opera, there was no artist of international renown in a strictly musical sense. The young French-Canadian baritone, Orpheus Langevin, however, was well worthy of a place on the program as a musical artist beside the Belgian vocalist, Alice Verlet.

Lois Brown's Travels

Lois Brown of Syracuse, N. Y., traveled the entire season with the C. W. Best Artists Series and played in over one hundred and forty concerts through the states of Michigan, Indiana, Illinois, Wisconsin, Iowa, Minnesota, South Dakota, Nebraska, Kansas, Missouri and Oklahoma. Mr. Best will continue to be her manager and already has her dates well filled for next season.

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THE "FRENZY" OF THE CHERNIAVSKYS

The Trio Secured by L. E. Behymer for the Pacific Coast Before Their New York Appearance

It is seldom that great artists have appeared in any city of the United States before they have made their New York debut, but in the case of Leo, Jan and Mischel Cherniavsky, the remarkable violinist, pianist and cellist who have just completed a phenomenally successful tour in Canada, an exception is to be made and they are to appear in Los Angeles first.

L. E. Behymer, the well known Pacific Coast impresario, has been impressed by the achievements of these young artists in twenty-eight different countries, and his long arm reached out to Vancouver last week and captured the trio for one concert in Trinity Auditorium, Los Angeles, on Tuesday evening, May 30. The event is causing exceptional interest in not only musical circles, but in all spheres interested in art, for the Cherniavskys are extending their cooperation to Howard Edie, who is carrying out a propaganda in the cause of art and music.

The work of the Cherniavskys has been admired by all the critics for years. All have admitted the Cherniavsky technic, the intellectual and interpretative powers of the trio, their temperament, and the unusual and extraordinary uplift in their playing.

"We sometimes hear great artists when the frenzy (as a scientist has called it) of inspiration is upon them," writes an authority, "and at such moments we are indelibly impressed for life; definitely quickened in our understanding of beauty, but such moments are rare and can be counted upon our fingers. In the case of the Cherniavskys, who have been termed the 'high priests of the beautiful,' by Annie Besant, this inspiration, this 'frenzy,' is ever there. In the 3,000 concerts given in twenty-eight different countries by these young geniuses, the secret of their extraordinary drawing power is the enormous flood of inspiration which pours out from them. Critic after critic tells us of the enraptured faces gazing from the audience at the young artists who never fail to hold their listeners spellbound. It is as though their music let loose from the prison of the brain the imagination of the auditors, which, when freed, soars on wings of harmony."

The Cherniavskys will appear in New York about the middle of October and Harry Bell now is on the road booking and arranging not only the Cherniavsky tour, but also tours for Maud Allan and Florence Macbeth. Mr. Bell already has completed arrangements for over twenty engagements for Maud Allan in California. He also is arranging about the same number of concerts for the Cherniavskys under the direction of Will Greenbaum and L. E. Behymer for next January and February.

Henriette Wakefield "a Most Delightful Artist"

At the third and last concert of the season given by the Buffalo Orpheus, John Lund, conductor, Henriette Wakefield, contralto, was the soloist. Miss Wakefield is a singer of wide and justly merited popularity, and on this occasion (her first in Buffalo) she "won brilliant success with her well-schooled voice of considerable range and in which the upper tones were particularly fine," to quote the Buffalo Evening News. According to the Buffalo Courier, Miss Wakefield "proved a most delightful singer, her attractive stage presence, cultivation and musical temperament winning her audience to expressions of warm appreciation. Her opening number, Andromache's aria from 'Achilles,' by Bruch, was delivered with fine tone, sufficient dramatic intensity to make it compelling and the authority of an artist who has herself well in hand. Miss Wakefield was recalled and sang the 'Habanera' from 'Carmen' with captivating grace and voice. In a group of songs 'Ruh meiner Seele,' by Strauss, evoked instant admiration and 'Liebesfeuer,' by Weingartner, further

displayed her equipment as a Lieder singer. 'Hans und Grete,' by Mahler, was exquisite, and 'Song of the Birds,' by Quilter, and in which the purity of her high tones were brilliantly displayed, won Miss Wakefield another recall."

"She has reason to feel gratified at the warmth of the reception accorded her," remarked the Buffalo Evening Times. "She possesses a voice lovely in quality and even in production. Though not voluminous it is capable of expressing dramatic emotion, as was evidenced in Bruch's aria." According to the Buffalo Express "Miss Wakefield is a delightful artist and made a distinctly favorable impression by her art, her voice and her personality. The voice is a contralto of large compass and volume and of fine quality throughout its entire scale. . . . The vocal beauty of her delivery and the finish of her interpretations were worthy of the warm approval they received." This seems to be the consensus of opinion, for still another paper, the Commercial, says: "She possesses a lovely alto voice of large range and her tones are sweet and even in all the registers. She sings with telling effect and her stage presence is charming."

Birdice Blye Closing a Very Successful Season

Birdice Blye is closing another successful year. Engagements are being rapidly booked for the coming year and she will remain the entire season in the United States. On account of conditions in Europe she will be unable to fill the engagements which had been offered her abroad. Her last European tour was, after six months,



Photo by Monfort, Chicago.

BIRDICE BLYE.

suddenly interrupted by the war. Miss Blye has relatives and friends of rank and influence in practically all of the countries now engaged in conflict, and they are looking forward to the time when it will be possible for her to fill engagements abroad.

Mrs. E. T. Tobey, for many years officer in the Beethoven Amateur Musical and other musical clubs of Memphis, Tenn., wrote of Miss Blye: "Probably no musician before the public is more popular than Birdice Blye. Her sincerity and depth of character and her devotion to her highest ideals have won for her the admiration and kindly interest of a large public and everywhere she plays her personal success is as great as her artistic triumphs."

Emma L. Trapper, the New York critic and editor of the Musical Blue Book, in writing of Miss Blye, said: "When Birdice Blye strikes the keys she draws a tone that is full, round and velvety. She makes the piano speak in beautiful language. The much abused word 'technic' has seemingly no terrors for her. Skill is merely a part of her all around wholesome art. The musical star with the added graces of good breeding and kindness shines all the brighter and the luster of the brightness is inclined to linger in the memory with the music."

The Cup That Did Not Cheer

Last week the Juniors at Columbia University, New York, won the annual interclass song contest at the institution. However, the judges decided that the winning class had not sung well enough to gain possession of the big silver loving cup given yearly by the Society of Notes and Keys and therefore no award was made.

Martin's "Noble Art" Admired

Frederic Martin, the basso, who recently appeared with marked success in Wisconsin, Minnesota, Illinois and Ohio, was heard in recital at Danville, Va., where he was enthusiastically received. "As was expected, Mr. Martin's singing proved one of the features of the performance; a singer of thorough training, long experience, fine voice and high scholarship, he sang always with the finesse of the polished musician, with dignity and authority, exhibiting the understanding and command of style that places him in the front rank of singers," wrote the Evening Wisconsin of May 9, regarding Mr. Martin's appearance in Milwaukee. The Milwaukee Journal of the same date said in part: "Mr. Martin is so well known as an oratorio singer, comment is hardly necessary more than to say, that he is a master in his field. No word of his text is lost to the listener, nor any value of the music. His voice has lost not a bit of its sonorous richness of tone, and heavy as it is, he sang the florid music with the ease and agility of a coloratura soprano as well as with great dignity of style and authority."

Nor is Milwaukee the only city to acclaim this artist as an oratorio singer of the first rank, for in the Boston Globe of April 24 there appeared this significant sentence: "Mr. Martin, who can impart interest to oratorio music, however formidable, again displayed his noble voice and art."

On Friday evening, May 19, Mr. Martin appeared as soloist in the performance of Verdi's "The Manzoni Requiem," given at the Keene (N. H.) Music Festival under the direction of Nelson P. Coffin. The other members of the quartet were Caroline Hudson-Alexander, Mary Jordan and Lambert Murphy.

Sarah Sokolsky-Freid's European Successes

Sarah Sokolsky-Freid, concert pianist and organist, has appeared as soloist in various large and small cities throughout Germany and France, gaining most favorable press notices wherever she has performed. She was the recipient of many praiseworthy tributes from persons of prominence. On one occasion, after appearing in Munich, Mme. Sokolsky-Freid received a book with a flattering dedication from the author, who was present at the concert, and who was greatly impressed by her artistic performance. A well-known publisher sent her a volume of "Tristan and Isolde," by Vogl, with the following dedication: "To the great artist, Sarah Freid. A token of appreciation by an unknown who was immensely impressed by her wonderful art."

At an organ concert in an historical church in Frankenhäusen, where the famous Ludwig Spohr gave yearly festivals, Mme. Freid's organ playing aroused much enthusiasm.

Before the outbreak of the war, Mme. Sokolsky-Freid had made arrangements with a manager for an extensive European tour, which plans did not materialize, as she was made a prisoner of war in Germany. She received very courteous treatment, however, due to the kindness of the officials as well as her reputation as an artist.

Betsy Lane Shepherd's Successes

Betsy Lane Shepherd, artist-pupil of Sergei Klubansky, sent her teacher the following telegram, dated Binghamton, N. Y., May 12: "Concert great success. Return engagement assured. Got away with program in excellent shape. Am about to leave on sleeper. Hope to see you at eleven. Concert held in High School Auditorium for benefit of organ fund. Paul Althouse, tenor; Harry Gilbert, pianist, and other artists."

Miss Shepherd gave her second song recital at the Wanamaker Auditorium May 16 and again disclosed a soprano voice of remarkable beauty. Her fullness and evenness of tone production and admirable breath control made her singing a joy.

Claire Rivers was a splendid accompanist, and played solo numbers with fine taste and clear technic.

Mrs. Hertzberg a Visitor

Mrs. Eli Hertzberg, president of the San Antonio (Tex.) Symphony Orchestra, was at the Hotel Astor, New York, last week.

N. Y. S. O. Tours Under Haensel & Jones

The New York Symphony Orchestra's tours next season, will, as usual, be under the management of Haensel & Jones.

Hartmann's Vacation Plans

Arthur Hartmann, the violinist, will spend his summer vacation at Houghton, N. Y.

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THE BYSTANDER

Reginald de Koven Reminiscent—"Oh, Promise Me" and "Fatinitza"—
An Industrious Soprano

I had the pleasure the other evening of sitting next to Reginald de Koven at a banquet, and we talked of the most popular of all his songs, "Oh, Promise Me," which became famous through its introduction into "Robin Hood"—it was Jessie Bartlett Davis, if I remember right, who made the hit of her life with it—and which is now played almost as frequently at weddings in this country as the Mendelssohn march and the Wagner "Bridal Chorus."

Mr. de Koven explained the circumstances under which it came to be written. He was living in Vienna at the time and studying with Richard Genée. The conditions on which Genée accepted him were that he should bring a new composition to each lesson, three lessons a week. Mr. de Koven worked for several months with him, bringing him compositions in various forms. Once there came a day when the American composer, for some reason or other, had not had time to prepare the work which he regularly brought to Mr. Genée, who lived at Pressbaum, about forty-five minutes outside the Austrian capital. So before taking the train to go out, he sat down and in an hour or two wrote out two short songs, the poems of which he had had at hand for some little time. One of them was entitled "The Lily" and the other "Oh, Promise Me." Genée looked them through and was very much taken with "The Lily." He said of "Oh, Promise Me" that it never would be popular—"there is too much of this Wagnerian dissonance in it," though it would be very hard for the eye and ear of today to discover what part of the song he meant in uttering this criticism. "The Lily" pleased him so much that he asked permission to make a German translation of the words, which was granted him.

After Mr. de Koven finished his study with Genée he returned to America and one day received a note from the senior Gustave Schirmer, founder of the house of G. Schirmer, Inc., saying that someone had brought to him a manuscript of a song, "The Lily," with words by Genée and music by de Koven and asking if Mr. de Koven would come to see him about it. The composer called on the publisher, bringing with him the manuscripts of "Oh, Promise Me" and a song called "A Winter Lullaby." Mr. Schirmer asked Mr. de Koven what he considered the three songs worth and Mr. de Koven named \$100 as the price.

"Are you married?" asked Mr. Schirmer.

"Yes," answered Mr. de Koven.

"Have you any children?" persisted the publisher.

"No," replied the composer.

"Well, I have five," said Mr. Schirmer, "expensive ones at that. How do you expect a publisher with five children to pay \$100 for three songs?"

Mr. de Koven stuck to his price and took leave of Mr. Schirmer, but hardly had he gotten out of the door before the old gentleman came after him and called him back and the sale was concluded.

So Mr. de Koven got his hundred dollars for the three songs. In other words, "Oh, Promise Me," one of the most popular and widely selling songs ever written by an American, has netted him exactly \$33.33 1-3.

Mr. de Koven told another story about publisher and composer in connection with the famous operetta composer, Franz von Suppé, whom he knew at the time in Vienna. Perhaps the best known of the von Suppé operettas is "Fatinitza," which was published by Kranz of Vienna. The firm still survives, but its headquarters are now in Brussels, or were previous to the war. Kranz bought the operetta before it had been produced and met with its huge success, paying, according to Mr. de Koven, the sum of four hundred and fifty gulden for it. This amounts in ordinary times to about \$180. The success of the work was enormous. The famous old "Fatinitza" March is still a not unfamiliar number in the variety houses. It earned thousands, undoubtedly hundreds of thousands, of gulden for the publishers. When it had gone quite a way upon its career von Suppé wrote a polite letter to the publishers suggesting that, in view of the very small sum originally paid him and the amount which the opera had earned for them, they might think that some further reward was not undeserved by him. In a few days von Suppé received an equally polite letter from the publishers thanking him for his letter, stating that they quite agreed with his standpoint and further saying that the bearer brought with him a box of twenty-five choice cigars which the firm hoped von Suppé would accept with their best compliments.

Surely a noble recognition of the work of a man who had filled their pockets with gold! But the authenticity of this story must be left to Mr. de Koven to prove. At least that was the way it was told to him by von Suppé himself.

Speaking further of "Fatinitza," Mr. de Koven related an incident which occurred during the rehearsal of that work previous to its first production at the Carl Theatre in Vienna on January 5, 1876. Von Suppé had evidently become tired of hearing his own march, that famous and still appreciated tune. During one of the rehearsals he said to the director, "That march is too trivial. The music is not worthy of me. I should like to cut out the number."

"Very well," answered the director, "that is your privilege if you wish to do so; but it is my privilege to tell you that if you cut out the march you can cut out the whole blame operetta and take it elsewhere."

So the march stayed, to the great subsequent joy of tune whistlers the world over.

Cleofonte Campanini told me a most interesting story about Rosa Raisa, the Italian dramatic soprano, who is coming next season to rejoin his forces in Chicago, from which she was absent last year owing to engagements in South America and Italy. Raisa is an artist whom I have admired immensely ever since I first heard her three years ago in Parma, before she had ever been here and while she was still quite unknown in Italy. When Campanini engaged her to come to America for the first time—in the fall of 1913—he asked her to prepare the role of Zerlina in "Don Giovanni," which he intended to and did produce with Titto Ruffo as the hero. When the company began rehearsals for the Mozart opera in Chicago, Alice Zeppilli, who had been cast for Donna Elvira, came to Campanini and asked if she might sing Zerlina, a role which she had sung many times with other companies.

"But," said the maestro, "Mme. Raisa has prepared Zerlina. I have no objection, however, if you can arrange the matter with her."

Raisa, to oblige Miss Zeppilli, consented to exchange roles and in the next few days learned that of Donna Elvira. As the rehearsals went on Mme. Dorda, who was to sing Donna Anna, became ill and there was a question of finding someone to replace her. Carolina White was with the company at the time. She knew Donna Elvira, but not Donna Anna. Time was pressing. Campanini was at his wits' end what to do. He called Raisa into his office.

"We have no one to replace Mme. Dorda as Donna Anna. Mme. White can sing Donna Elvira, but not Donna Anna. Can you and will you learn Donna Anna in time for the performance?"

Raisa answered one word. "Bene," said she.

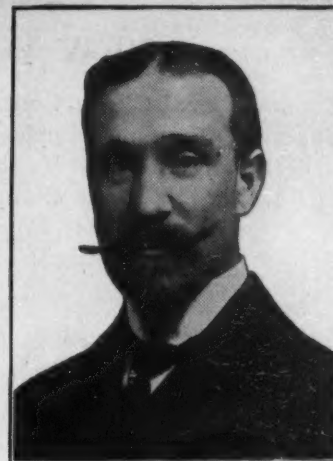
On the fourth day after she rehearsed Donna Anna, and what was more was absolutely letter perfect in the role.

BYRON HAGEL.

Concerto Matinee by Pupils of the Leschetizky School of Piano, Inc.

An unusually interesting musical event which recently occurred in Philadelphia was the concerto matinee given by pupils of the Leschetizky School of Piano Playing, Inc., that city, of which Harold Nason, himself a pupil of the great teacher, is the director. The program opened with Schumann's concerto in A minor, played effectively by Dorothy Miller, with orchestral part on the second piano by Catharine F. Zieber. Elizabeth S. Myers played Mendelssohn's concerto in G minor, giving a musicianly interpretation of this work. Edna Aurelia Jones delighted with the Richard Strauss "Burleske" for piano and orchestra. Miss Jones has been engaged to appear as soloist at a concert of the Philadelphia Orchestra this spring, at which time she will play the Strauss work as well as a group. Marianne S. Gibbs played the concerto in F minor of Arensky, the performance being its first in Philadelphia. The program was closed with Tchaikowsky's concerto in B flat minor, played by Martha Why. With the exception of the first number, the orchestral accompaniments were played on the second piano by Mr. Nason. All in all, it was a thoroughly delightful event as well as one replete with educational value.

On May 15 the annual concert of the school will take place.



André Maquarre

First Flutist of the Boston Symphony Orchestra; Conductor of the Boston "Pops"; Composer; writes as follows concerning

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Very truly yours,

(Signed)

André Maquarre

NEW YORK BREVITIES

St. Cecilia Choral Club's Concert—Cheshire Harp Recital at Millbrook—Eugenie Abbott's Musicales—Meyn Under New Management—Henri de Martini at Hotel Vanderbilt—Gladys Bowen in New York—Lisbet Hoffmann Piano Pupils Play—Fred A. Grant's "Out of the Depths" Much Sung—E. A. Yahn's Activities—Louis Wolff to Appear Soon—Notes

The annual concert and reception of the St. Cecilia Choral Club, eighteenth season, Henrietta Speke-Seeley, conductor, Ethel Dean West, harp soloist, occurred at Bronx Church House May 16. "The very awfulest night of the whole eighteen years," said Mrs. Seeley. The terrible downpour, however, did not prevent the appearance of nearly all the members of this women's chorus, which sang works by Woodman, Fay Foster, Mabel Daniels, Bargiel, Charles Bassett and Buzzi-Peccia. The nice expression, good tonal balance and refinement in the Woodman and Foster works were very noticeable. The difficult "Persian Captive," by Daniels, was excellently sung, following which an armful of flowers were handed the conductor, Mrs. Seeley. Miss West played well, pleasing her hearers, and Jennie L. Hill sang with a voice of sweetness, with expressive manner and ease of singing Strauss' waltz, "Voci di Primavera." Audrey Launder sang "Danza," by Chadwick, so well that she had to sing an encore, "Jenny." Two comely maids, the Misses Jackson and Morlang, united in "I Know a Bank," by Horn. This was very pretty singing. At the outset everybody united in singing "America." The stage was prettily decorated with national flags, and the entire affair well arranged and carried out.

Following are the officers of this club: President, Henrietta Speke-Seeley; vice-president, Jennie L. Hill; recording secretary, Louise Growell; corresponding secretary, Idaline Aimes; treasurer, Maria Greenhalgh; librarians, Augusta Schmieder, Tulla Odencrantz. Reception committee: Mrs. Freeman Earl, Mrs. George Beer-bower, Mrs. Ferdinand Kunkler, Mrs. Mintie McDowell, Mrs. Edna Kopp, Mrs. Harry Adams, Edna Yates, Grace Bond, Mrs. Elmer Jennings, and Mary Dalrymple.

Cheshire Harp Recital at Millbrook

Zöe Cheshire, the talented young harpist, will give a recital, May 28, at Miss Bennett's School, Millbrook, N. Y. Miss Cheshire will give among her selections a number of pieces composed by her father. The program will be as follows: "Autumn" (from "The Four Seasons"), John Thomas; "Aria" (from "Samson and Delilah") (transcription), Saint-Saëns-Cheshire; "In a Gondola," Mendelssohn; "Spring Song," Mendelssohn (arranged by Cheshire); "March of the Greek Pirates" (from Byron's "Corsair"), Parish-Alvars, and these by Cheshire: "Galop Brillante," "Ariel Song," "Twilight Murmurs," "Scotch Fantasia," "Valse Caprice," "Remembrance" (Reverie) and "Tartarella."

Eugenie B. Abbott's Studio Musicales

May 8 a delightful musicale took place in Eugenie B. Abbott's Studio, 150 West Fifty-seventh street. Although Mrs. Abbott claims to specialize in the voice, this, program gave unquestionable proof of the versatility of her work. Theodore Miller, a boy of fifteen, who has never studied with any one but Mrs. Abbott, played three piano groups during the afternoon, including the Wagner-Liszt, "Evening Star," waltz in D flat (Chopin), theme and variations from impromptu (Schubert) serenata and mazurka (Moszkowski) and the Grieg "Pappilons." His sympathetic touch and nice interpretation were spoken of by many. An entire absence of affectation or nervous strain was also very noticeable.

Mrs. Abbott gave proof of her own art in her singing of four widely different selections, the tender, sustained "Caro Mio Ben," Giordani, Schumann's "Widmung," and a lovely song, viz., "In Blossom Time," by Gertrude E. Grossman. This latter brought a storm of applause, whereupon Mrs. Abbott presented the composer, Mrs. Grossman, to the audience, that she might share the honors. Later in the afternoon the song was repeated, with the composer at the piano.

Mrs. Abbott's final number was the aria "Mon coeur s'ouvre a ta voix" (Saint-Saëns). In this the full beauty of the singer's voice was heard, uniting strength and tenderness. She has the tone production so necessary in the singer but unfortunately not always achieved—ringing, absolutely on the breath, with distinct enunciation and evenness throughout.

That Mrs. Abbott is rarely gifted in imparting her knowledge is warmly attested by her pupils, and was again proven in the singing of Lou Carlisle Wiley, who has a very warm, sympathetic contralto voice, much temperament, and though a young student gives promise of a future career. She sang very charmingly "Wenn die Rosen" (Reichardt), "The Seraglio's Garden" (Sjögren) and "Ferry Me" (Homer). Mrs. H. F. Miller was the accompanist.

Mrs. Grossmann gave much pleasure by playing a tender little "Cradle Song" composed by her mother. She preceded the playing by repeating her own beautiful poem written for it.

Light refreshments were served and a delightful social hour enjoyed.

Meyn Under New Management

Heinrich Meyn, the eminent baritone, will make an extended concert tour next season, under the management of Annie Friedberg. Mr. Meyn has not alone sung in all the principal cities of America, but also in England with the greatest success. London papers call him "a master singer," and he has not alone won this title by his artistic and beautiful singing, but also by the unique programs which he arranged and gave in various recitals.

Mr. Meyn intends to make a specialty of "historic programs" next season, and will be heard in several concerts in New York City, as well as Boston, Philadelphia and Washington. After the holidays he will go on tour to the Pacific Coast. Mr. Meyn is not alone an exceptional musician, but is also a highly cultured man, speaking and singing seven languages with perfect enunciation. Mr. Meyn, who will spend his summer at his beautiful country place in the Catskill Mountains, will study the various programs for his New York recitals, which will take place early in the season.

Lisbet Hoffmann Piano Pupils Play

Lisbet Hoffmann, in charge of the music department at Miss Walker's school, Lakewood, N. J., gave an interesting program through her pupils, May 14, with the vocal assistance of Frankie Holland and Agnes Waters, of Elizabeth Kelso Patterson's School of Singing, assisted by Helen D. Erskine, pianist, of New York. This was the program: "A la bien aime" (Schütt), Miss McNeill; "Hunting Song" and "Song Without Words" (Mendelssohn), Miss Thomp-

son; "Valse Brillante" (Chopin), Miss Davis; "Auf Flügel des Gesanges" (Mendelssohn-Liszt), Miss Kirby; duet, "Oh, That We Two Were Maying" (Ethelbert Nevin), Miss Holland and Miss Waters; prelude (Rachmaninoff), Miss Smith; "Wood Pigeon" (Liza Lehmann), "Shepherd, Thy Demeanor Vary" (Lane Wilson), "The Little Irish Girl" (Hermann Löhr), Miss Holland; "Rustle of Spring" (Sinding), Miss McNeill; prelude and fugue, B minor (Bach), Miss Erskine; "Memories" (Cadman), "Elegie" (Massenet), "Telltale" (E. Carter), Miss Waters.

Henri de Martini at Hotel Vanderbilt

Henri de Martini, for many years first violinist in the Opéra of Paris, and who has played in the royal palaces of Europe, is at present in New York, where he is the musical director at Hotel Vanderbilt, where he has already become famous. Tuesday evening, Mr. Martini and his orchestra gave a delightful program before a large audience. The "Peer Gynt" suite, by Grieg, was enthusiastically received, and an encore demanded.

Gladys Bowen in New York

Gladys Bowen, a New Zealand girl, who has just come to New York from London, is making a reputation with her beautiful contralto voice, which is rare, both in quality and volume. She already has been offered many concert engagements, and has been offered a position with the Boston Opera Company.

E. A. Yahn's Activities

E. A. Yahn, the well known concert and church singer, and the possessor of a beautiful bass voice, has been doing considerable concert work and teaching the past season. Alma Bachman, a pupil of Mr. Yahn, has a delightful soprano voice, and will soon make her public appearance. Under the supervision of a fine teacher like she has, Miss Bachman, will, no doubt, make a name for herself in the professional world.

Louis Wolff to Appear Soon

Louis Wolff, a native of Amsterdam, Holland, at the early age of ten years traveled as violin prodigy in Europe with Christine Nilsson and other eminent artists. He is now in this country and is at present the first violinist under Louis Kroll, director of the Traymore Orchestra, at Atlantic City, in which only the best artists are engaged.

Mr. Wolff will give his first violin recital in New York in the fall, and no doubt will make a great success.

Fred A. Grant's "Out of the Depths" Much Sung

Fred A. Grant's expressive religious solo, "Out of the Depths," was sung in various churches which commemorated the sinking of the Lusitania in their services of May 14. The poem was suggested by the fact of the singing of "Nearer, My God, to Thee," as the ship was foundering. Accordingly, Mr. Grant has incorporated a strain from this hymn in the solo. The Central Presbyterian Church, Brooklyn, heard it sung by B. B. Pettigrew. The First Congregational Church of Washington and the Dutch Reformed Church of Newark, N. J., all have heard this interesting solo.

Notes

Ida S. Knighton, an experienced organist, who has substituted for Mr. Riesberg at the Central Baptist Church for ten years, during the summer period, is available as substitute organist.

Gordon Kahn gave a violin recital, assisted by Marion Kahn, his sister (pianist), at Wanamaker Auditorium, May 19. Among the works Mr. Kahn played were Zimbalist's "Suite in Old Form," the Mendelssohn concerto, five "Indian Sketches" by Burleigh, and the unaccompanied prelude and fugue, G minor, by Bach. Miss Kahn played works by Schumann and Chopin, and further variety was given this interesting program by four organ numbers, among them "CCL Festival March," by Alexander Russell (who is the concert director at this auditorium), played by himself.



EMMA ROBERTS, Contralto

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"Miss Emma Roberts FULFILLED ALL THAT WAS PREDICTED FOR HER the opening night of the Festival, and her singing of 'O, Rest in the Lord' was most effective, GRIPPING AND HOLDING THE AUDIENCE ALMOST BREATHLESS to the finish."—*Ithaca Journal*.

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A RÉSUMÉ OF THE NEW JERSEY TRI-CITY MUSIC FESTIVALS

Close to 100,000 Persons Made Up the Total Attendance at the Series of Thirteen Concerts
—Greater Achievements Promised for Another Year

671 Broad St.
Newark, N. J., May 22, 1916.

New Jersey's great tri-city music festival is now a thing of the past. The thirteen concerts which made up this gigantic series have come and gone. The first step in the important scheme to unite all the cities of this State into one great big musical union has been accomplished. New Jersey has taken its place among the music centres of the world and all eyes are now turned on its future development.

A few years ago New Jersey could boast only of one music festival—and that one in Paterson. Then came into existence later Trenton's big music fest. Last year Newark held its first series of concerts and this year Jersey City made its debut. The plan to combine all of these cities into one great organization took root early last year, and while the Trenton music festival was abandoned this year on account of Billy Sunday's strenuous campaign, the other three cities went ahead and made the experiment. Another year, however, it is expected that Trenton will be in a position to join these sister cities, forming in New Jersey the greatest series of festival concerts in the world.

The combined choruses of Paterson, Newark and Jersey City numbered in membership over three thousand singers. Were Trenton added to this combination and the suburban towns in the southern part of the State included, the total enrolment ought to exceed five thousand. If the plans of the promoters materialize the time will not be long before the "Four Cities Festival" or the "New Jersey State Festival" (or perhaps with still another name) will be an attraction which will draw thousands of music lovers from all over the country to this State every springtime.

California has been called progressive. However, it is doubtful if any State in the Union has taken such rapid strides in the promotion of musical ideas and standards as New Jersey. As small as it is, this little State will soon be able to offer the world annual musical events which cannot be overshadowed even by our greatest of American cities.

A great many interesting incidents have been omitted from these three Festival reviews, but lack of space prevented longer accounts. Now, however, that the festivals are over, and the air has cleared a bit and one can actually breathe again, it looks as though the writer must try to forget about many of the experiences he would like to relate and take up the duties he abandoned over a month ago. "Lest we forget," here's a toast to the festivals that have made New Jersey famous! And the festivals of the future which must bring with them still greater laurels.

T. W. ALLEN.

Newark Musicians' Club Holds Election

At the annual meeting of the Board of Governors of the Newark Musicians' Club, held in the club rooms, 847 Broad street, last Saturday night, the following officers were elected for the ensuing year: President, Thornton W. Allen (re-elected); vice-president, Sidney A. Baldwin; treasurer, Franck C. Mindnich (re-elected); recording secretary, Herbert Sachs-Hirsch (re-elected); corresponding secretary, Mrs. Frederic C. Baumann.

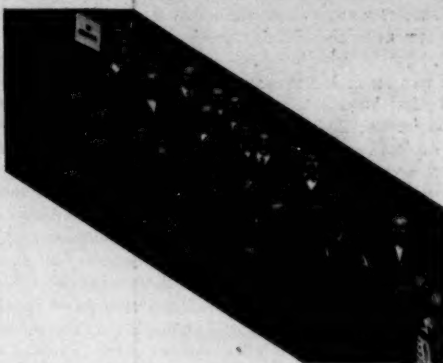
The appointment of committees was postponed until the next meeting of the board.

An incident which caused great regret and sorrow was the resignation from the Board of Governors of Katherine

DURING NEWARK'S SECOND ANNUAL FESTIVAL.



Members of the chorus leaving the Newark Armory after a rehearsal.



SOME OF THE ORCHESTRA MEN.

Members of the Festival Orchestra which took part at all three New Jersey festivals. The third man from the top is Andrew Voss, who was in charge of the New Jersey musicians. Carlos Hasselbrink, who looked after the New York men, made good his escape before the picture could be taken. The majority of those photographed here are members of the Newark Musicians' Club.

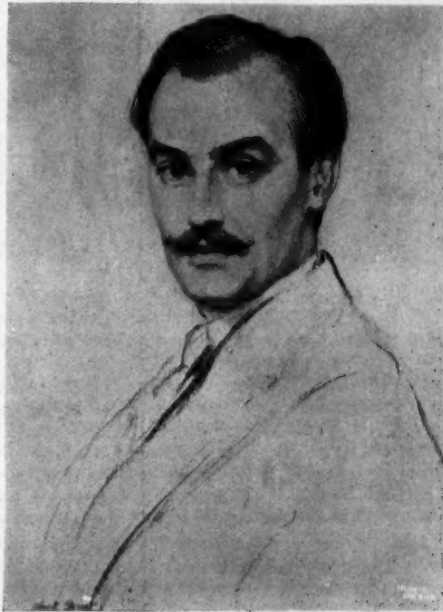
ine Eyman, formerly vice-president of the club. Miss Eyman, who is one of the charter members, has been one of the most active musicians the club has had. Her resignation, due to the fact that she is to reside in New York, was accepted with the regrets of the board. However, Miss Eyman, all will be glad to know, will still retain her membership in the club.

The writer, particularly, expresses his sorrow, for both as vice-president and as one of those faithful ones who so aided him in organizing the club two years ago, she has proven herself a member the club could not well do without. We all hope Miss Eyman will not entirely desert Newark in her new activities across the Hudson.

T. W. ALLEN.

Frank Pollock Sings for Charles M. Schwab

Among the many important social engagements which Frank Pollock, the distinguished tenor, has had this season, was the musicale given recently at the residence of Charles M. Schwab, on Riverside Drive, New York. Mme.



FRANK POLLOCK,
Tenor.

Sembrich, who was present, declared: "In my opinion, Mr. Pollock has one of the most beautiful tenor voices I ever have heard and in the several years since last I heard it the voice has developed in every way in a truly remarkable manner."



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Broad street, Newark, decorated for the city's 250th anniversary celebration. The music festival was the opening event.

Japanese Pupil of Saenger

Almost every nationality is represented among Oscar Saenger's students, and one of the most interesting is a young Japanese girl, only nineteen years of age, who, ac-



HARUKO ONUKI.
The nineteen-year-old Japanese prima donna.

cording to those who have heard her, possesses a soprano voice of beautiful quality, high, clear and even throughout its register. Haruko Onuki is the little lady's name, and despite her nationality, she speaks English fluently, French fairly well, and is studying Italian. She now is working on "Madame Butterfly" in Italian, and the role suits her admirably, both vocally and histrionically.

Miss Onuki was soloist with Sousa's Band at a Sunday night concert recently at the New York Hippodrome, and

her success was so pronounced that she received a return engagement to sing Sunday evening, May 7, when she repeated her hit with her voice and gracious stage presence. She was scheduled to sing only the aria from "Madame Butterfly," but the audience was so insistent in recalls of the artist that she was obliged to respond with an encore, "A Little Gray Home in the West." Even then the audience was not satisfied and the applause was so prolonged that she came out and sang "An Open Secret," by Huntington Woodman. This seemed to increase the desire of the audience to hear her again and she finally responded with Tosti's "Good-bye." Evidently this was a gentle hint to the audience, for after another recall she bowed and smiled her thanks. With such a start it seems certain that Miss Onuki will be a real acquisition on the concert stage. She has just signed a contract with Charles Dillingham, who will manage the charming artist next season.

IRMA SEYDEL CHARMS

Violinist Is Soloist With Baltimore Woman's Philharmonic Chorus

The chief interest of the evening very naturally centered in the performance of Irma Seydel, the distinguished young violinist, who always makes a deep impression whenever she appears in Baltimore, and who last evening, played the melodious Mendelssohn violin concerto with splendid authority, excellent style and, in the andante especially, with great beauty and wealth of tone.

Miss Seydel is an extremely interesting artist, a player whose work indicates a vivid temperament and broad appreciations. Her performance of the concerto was extremely colorful throughout. She played the slow movement very beautifully. Her remarkably complete technical equipment was very clearly indicated, top, in the big finale with which this work closes.—The Sun, Baltimore, May 9, 1916.

MISS SEYDEL'S ART AGAIN SHOWN AT LAST WOMAN'S CHORUS CONCERT.

Miss Seydel emphasized the impression made at her two prior appearances here that she is altogether one of the most highly gifted and accomplished of the younger generation of violinists. Her genius commands the utmost respect, and as she is only nineteen years old one realizes that she is just at the threshold of what should be a wonderful career.

MISS SEYDEL'S FLAWLESS TECHNIC.

These numbers were played with flawless technic and all of them revealed abundant temperament. Miss Seydel's tone is absolutely clean and pure; it is of strong carrying power and her bowing is extremely graceful. Such facts, however, may be taken for granted. It is the penetration, the splendid balance and the personality disclosed by her interpretations that give her real distinction.—The Baltimore News, May 9, 1916.

Midwood College of Music Recital

Helen De Witt Jacobs and Marjorie E. Jacobs, directors of the Midwood College of Music, Brooklyn, gave a students' (beginners) recital at the Lockwood Academy, Brooklyn, on Friday evening, May 12.

The young pupils gave every evidence of having received a well grounded foundation, and did credit to their teachers.

The program was as follows: "Zephyr" (piano duet) (Krogmann), Yvonne Heckscher, Alice M. Silver; "Reverie" (violin) (Vogt), Master A. Abramoviz (two months' tuition); "Anitra's Tanz" (piano) (Grieg), Yvonne Heckscher (four months' tuition); "Somewhere a Voice is Calling" (soprano) (Tate), Sara Miller; valse (violin) (Vogt), pizzicato (violin) (Huo), Master Eric Heckscher (four months' tuition); reading (selected), Clara Haven; "Scene de Ballet" (piano) (Chaminade), Sara Miller; "Folksong" (mandolin) (Foster), Master H. Stokum (three months' tuition); "Les Pierrots" (piano) (Streabog), Alice M. Silver; reading (selected), Clara Haven; mazurka (piano) (Moskowitz), Florence Fales; "Irish Love Song" (soprano) (Lang), Sara Miller.

Malkin Music School Students' Concert

Advanced and intermediate students of music at the Malkin Music School, New York, united in an enjoyable program of twenty-two numbers, consisting of piano, violin, vocal and cello pieces. This affair crowded the large quarters of the institution, every seat being taken, with people sitting in the windows, standing in the hall, on the stairs, etc. The large variety of music, as well as the excellent performance, held the attention of this large audience. All nationalities are represented on this program, as a glance at the following list of names of the participants shows: Mildred L. Miles, Jacob Rabirow, Lena Rothman, Lillian Rosenberg, Helen Rebecca Grecht, Rose Feuerisen, Irving Tucker, Helen Platt, Gladys Brownell, Dorothy von Schickfus, Blanche Schnitzer, Amy Cohn, Charles Platt, Florence Silberfeld, Marie Cohen, Julia Glass and Annette Petchesky.

The Gotthelf Keyboard Art

Claude Gotthelf, the pianist, associated with Havrah Hubbard in the operalogues which have been so signally successful in California recently, has come in for a liberal share of the lavish press praise extended to those entertainments. The Redlands Review speaks of the valuable assistance given Mr. Hubbard by the Gotthelf pianism and refers to the latter as "an artist of sure touch, masterful attack and more than ordinary breadth." The Redlands Daily Fact says: "He displayed delicacy of touch and refinement" and during Mr. Hubbard's talk "definitely introduced operatic excerpts which added great beauty to the whole."

The San Diego Union estimates Gotthelf as a brilliant pianist who helped bring "The Love of Three Kings" "vividly in all the beauty of its tragedy before the audience."

The Riverside Enterprise pays tribute to the "wonderful musical background provided by Gotthelf, a genuine poet-musician. . . . His playing of the Cadman sonata was an unalloyed joy. Such delicacy of phrasing, singing sweetness of tone and pure passion of climax have not been displayed in any recent programs here. He won instant favor with his hearers and maintained it through his sympathetic playing of the scores of the operas which Mr. Hubbard presented."

It is pointed out by the Riverside Daily Press how essential a role the Gotthelf contributions play in the success of the operalogues. Of the pianist's solo work the same paper remarks: "His well poised and intelligent interpretations were most satisfying. Mr. Gotthelf displayed a fine intellectuality in his playing, well balanced with a sympathetic understanding of the message which the composer conveyed in his work."

The Los Angeles Examiner has this expressive praise: "The musical setting of the opera, under the artistic touch of Mr. Gotthelf, was exuberant with life at times, while at others it throbbed with pathos. Mr. Gotthelf appeared also to splendid advantage in his solo numbers, mazurka in F sharp minor, of Chopin; Liszt's famous 'Liebesträume' No. 3, and Brahms' scherzo in E flat minor."

Cecil Fanning and H. B. Turpin Return From Splendid California Tournee

Cecil Fanning and H. B. Turpin have returned from a very gratifying tour of California. Every place they visited wants them back next March, when they are planning to visit that State again, and they will add also many new cities to their itinerary upon their return visit.



A DISTINGUISHED TRIO.

Left to right: H. B. Turpin, Carrie Jacobs Bond, and Cecil Fanning, at Mrs. Bond's home, Grossmont, Cal.

Their California business is under the exclusive management of L. E. Behymer.

The accompanying snapshot was taken of Carrie Jacobs-Bond, Mr. Turpin and Mr. Fanning at Mrs. Bond's place, Grossmont, Cal., during the recent California visit.

Jeanne Woolford Sings With Rubinstein Club of Washington

Jeanne Woolford, whose lovely voice and equally charming personality have won for her the recognition of music lovers in the East, was the assisting soloist at the final concert of the Rubinstein Club of Washington, D. C. Mme. Woolford sang the aria "Farewell, Ye Hills," from Tschaikowsky's "Jeanne d'Arc," in a manner which served to display to advantage the rich and vibrant quality of her voice. An especially delightful number was "Le Nil," by Leroux, the effectiveness of which was enhanced with cello obligato by Richard Lorieberg. She also sang a group of songs in lighter mood with equal effect.

Marie Stapleton Murray Makes Pittsburgh Operatic Debut

Marie Stapleton Murray, formerly of Pittsburgh, Pa., made her local operatic debut in that city recently as a member of the Aborn English Grand Opera Company. Mrs. Murray sang the rôle of Leonora in Verdi's "Trova-tore," in a manner which delighted her many friends in that city.

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DELIA M. VALERI, VOCAL TEACHER

An interesting and valuable endorsement of Delia M. Valeri's worth as a vocal teacher is found in the following letter from Margarete Matzenauer, the well known dramatic soprano of the Metropolitan Opera Company, a facsimile of which appears on the cover of this issue of the **MUSICAL COURIER**:

My voice has acquired its present beauty of tone, dramatic potency and ease under the tuition of Mme. Delia M. Valeri, with whom I have been studying since December, 1914. It is impossible to conceive an adequate idea of the wonders that this lady can perform in a voice until one decides to give her a chance. I have had the courage to do so and I am now doing a mere act of justice in stating that the results were beyond expectations.

MARGARETE MATZENAUER.

No comment is offered in connection with this really remarkable document. None is necessary. It speaks eloquently its own message.

The standing of Mme. Matzenauer as an artist of the very first rank, her well known skepticism, hardness to please, averseness to praise and flattery, as well as her marvelous achievements of the past few months, universally acknowledged by critics and audiences, constitute a veritable triumph for the New York vocal teacher, while at the same time gauging the admirable fairness and broadness of mind of the great German singer.

Mme. Valeri has deservedly established herself as one of the very few really great vocal experts of our day. The promptness with which she can locate the source of any voice trouble is impressive and it is a mere act of justice—to use Mme. Matzenauer's own words—to state that in every case, even the most difficult, she has succeeded in bringing sound relief and opening the heart to new hope.

Commencing June 1 Mme. Valeri can be consulted at her New York studios, 1744 Broadway, on Monday, Wednesday and Friday of each week. The remaining days of the week she will teach in her country home in Neponset, L. I., where several artists and pupils already have arranged to study there with her.

Notes Regarding Three of the Artists Under the Management of Florence L. Pease

Oscar Seagle, baritone; Roderick White, violinist, and Winifred Christie, pianist, are among the artists who are under the direction of Florence L. Pease.

Mr. Seagle, in co-operation with the Trio de Lutece, arranged a matinee concert to be given at the Maxine Elliott Theatre, New York, May 12. The distinguished baritone's part in the program was to be two groups of French songs, old and modern, but he was prevented from singing because of hoarseness, and his place was filled by May Peterson, soprano. Mr. Seagle recently entertained at his studio, singing an interesting program before a number of friends, including Mr. and Mrs. Edward Horsman, Mrs. Foxhall Keene, Mrs. Lawrence Townsend and Frank la Forge.

On May 12 Mr. White, the young American violinist, who has achieved marked success during the past season, gave a concert in conjunction with Jean Verd, the French pianist, at his alma mater, the Mackenzie School, Monroe, N. Y. Another appearance for Mr. White is in recital at Syracuse, N. Y., and as soloist with the St. Cecilia Club of Grand Rapids, Mich. Mr. White is a brother of Stewart Edward White, the novelist, who, by special permission from the Kaiser, is now exploring in German South Africa.

Miss Christie has won for herself an enviable position in the pianistic field during this, her first season, in America. She has not only been heard in recital in many cities, but has also achieved considerable success as an assisting artist with the Kneisel Quartet. Miss Christie has decided not to return to her home in Scotland during the summer, but instead she will go to the Pacific Coast, where she will fill a series of recital engagements.

Lada to Be in South America Until October

Lada made her final appearance for this season at the Playhouse, Wilmington, Del., on May 19, when she danced with the Russian Symphony Orchestra under the direction of Modest Altschuler. Both Lada and the orchestra were new to Wilmington, but the combination proved to be sufficiently potent to bring out a large and brilliant audience for the last important musical event of the season.

Lada's numbers included the scherzo from the C major symphony of Schubert, the "Valse Triste" of Sibelius, Liszt's second Hungarian rhapsody, the MacDowell "Shadow Dance" and the "Beautiful Blue Danube" of Strauss. The orchestra played a program composed largely of Russian music, and the concertmeister, Michel Gusikoff, was heard in a group of short pieces. The success of the concert augurs well for the

tour which Lada and the Russian Symphony will take next season under the management of John W. Frothingham, Inc.

Lada sails for South America on May 27, and will be gone until next October. Other engagements recently booked for her include the Copley-Plaza musicales at the Copley-Plaza Hotel, Boston, and the Hotel Adolphus series, given under the direction of Mrs. Jules D. Roberts, in Dallas, Tex. The other artists secured by Mrs. Roberts include Margerete Matzenauer, Lucrezia Bori and Josef Hofmann, and for the Lada and Hofmann concerts the demand for seats is so heavy that Mrs. Roberts will transfer these two events to the Dallas Opera House.

In Seventeen Appearances Vera Kaighn Sings Four Return Engagements and Books Three for Next Season

Vera Kaighn, dramatic soprano, whose work in concert oratorio and recital is continually adding to the large number of her admirers, finds that her season is still unusually busy. Since the 1st of April she has filled, among other, engagements, an appearance in recital in Pittsburgh, April 1; April 4, a joint recital with Will A.



VERA KAIGHN,
Soprano.

Rhodes, Jr., the popular tenor, before the Pittsburgh Bankers' Association; April 6, Wilkensburg, Pa. (this being the third return engagement); April 8, with the Women's Work Society of Pittsburgh; April 14, return appearance at Aspinwall, Pa.; April 18, Wellsville, Pa. (this was a return engagement and she has also been re-engaged for next fall); April 27, graduation exercises of the nurses of the Western Pennsylvania Hospital; May 1 and 2 with the Sewickley Choral Society in the performance of Gaul's "Joan of Arc" and Rheinberger's "Clarice of Elerstein" (re-engaged for next season); May 8, Midirm Club of Pittsburgh (re-engaged for annual meeting next May); May 11, musicale at the convention of Steel Men, held in Pittsburgh; May 18, Wilkensburg, Pa. (fourth return engagement); May 23, a musical tea, Yonkers, N. Y., and today, May 25, she is to sing in the civic celebration held at Camden, N. J. Other engagements booked for the immediate future are a third return appearance at Aspinwall, Pa., May 27; May 29 at Donora, Pa.; June 1, Brownsville, Pa., at the commencement exercises of the high school; and June 2, at Jeannette, Pa., with the Choral Society.

Miss Kaighn has also been engaged for concerts at Ocean Grove during the regular summer, this being her third season at this popular summer resort.

Beethoven Society Re-elects President

Members of the Beethoven Society, New York, met at the Waldorf-Astoria Hotel on Wednesday afternoon, May 10, and re-elected Mrs. James Daniel Mortimer for president for the third year of its existence.

Cincinnati Orchestra Executives in New York

Registered at the Hotel McAlpin last week were: Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra; Mrs. Charles P. Taft, its president; Kline L. Roberts, its manager, and Charles P. Taft.

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(Incorporated under the laws of the State of New York)

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ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

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NEW YORK THURSDAY, MAY 25, 1916 No. 1887

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SUBSCRIPTIONS: Domestic, Five Dollars. Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

Through its newly established Information Bureau, the Musical Courier is receiving numerous requests to furnish to local managers the regular concert prices of the well known traveling artists, and is asked to give advice regarding the fairness of those fees and to report on the drawing power of the artists in question based on a general averaging of their receipts around the country. Until the present moment the Musical Courier has not felt that the large knowledge in its possession on those points should be spread broadcast, but of late so many instances have come to light of exorbitant fees charged by artists through their managers, and of a sliding scale of prices giving one community the benefit at the expense of another, that the Information Bureau of this paper is considering the publication of the names of the offending artists and managers together with the figures involved in their transactions. Of course names will be given only in those cases where the Musical Courier considers that the artists are receiving fees in excess of services rendered.

The half century mark was reached recently by Ferruccio Busoni, who celebrated his fiftieth birthday on April 1.

Would Shakespeare's melodious phrase "concord of sweet sounds" apply to the music of Schönberg and Stravinsky?

Isidora Duncan, the celebrated dancer, arrived Monday on the French liner Lafayette from Bordeaux. Miss Duncan will remain here only a few weeks and then leave for South America, where she has extensive professional engagements to fulfill.

Be it recorded as a historical fact that Elsa Maxwell, of New York, was the first woman to conduct Sousa's Band. The novelty occurred at the Hippodrome, New York, on Easter Sunday. The composition played was "The United States Volunteers' March," written by Miss Maxwell.

C. A. Shaw, of the Ellis Grand Opera Company, denies the statement made editorially last week in the MUSICAL COURIER that the prices for the performances of the Ellis organization in Kansas City will range from eighty cents to two dollars. Mr. Shaw says that the prices will range from one dollar to seven and one-half dollars.

It is reported that Richard Strauss and his librettist, Hugo von Hofmannsthal, are working upon important changes in "Ariadne auf Naxos." The intention is to divorce it from Molière's comedy, "Le Bourgeois-Gentilhomme," and to make an independent opera of it. The première of the reborn "Ariadne" is planned to take place next autumn.

While on the voyage from Vancouver to Auckland recently Mme. Melba received two wireless messages, announcing first the death of her uncle, J. W. Walker, of Auckland, and a few days later that of her father, David Mitchell, of Melbourne. Mme. Melba will remain in Australia until October, when she is booked for a New Zealand tour and a later one in the United States.

For the benefit of the misinformed Munich correspondent of another musical paper, it might be well to state that Paul Bender, the basso of the Bavarian Royal Opera, is not "an American Lied and operatic singer" nor an "American basso." Bender is German, root and branch, the son of a German pastor, and never has been in America, though, on the authority of Giulio Gatti-Casazza, he will be seen in German opera at the Metropolitan during the coming season. He is an artist who well deserves to be there. As an operatic bass Bender stands in the

very first rank of German artists and will be a distinct addition to the Metropolitan forces.

Plans are on foot for the opening of a theatre in New York next fall which will be specially devoted to German and Viennese operettas.

Leopold von Auer, the distinguished violinist and pedagogue, will establish his summer quarters, as last season, near Christiania, Norway.

An announcement of general interest is that Alice Nielsen has entrusted the direction of all her professional work to John Brown, former comptroller of the Metropolitan Opera Company.

Turkey had its first taste of German opera recently, when Kienzl's saccharine and sentimental "Der Evangelimann" was produced for the tonal delectation of the befezzed population.

"There is not less wit nor invention in applying rightly a thought one finds in a book, than in being the first author of that thought," says Bayle. Yet musical composers are severely handled by the critics if they quote ever so little from another composer.

A terrible reminder of the present savage doings in Europe is offered by the news that the Stern Conservatory in Berlin has created several free scholarships for musically gifted young men who have lost their eyesight during the war, in order to help them to acquire a profession and gain a living.

A copy of a Munich paper received at the MUSICAL COURIER office has the quite surprising news that the Chicago Opera Association went into bankruptcy at the end of its recent season. Evidently they do not understand in Germany the guarantee system under which opera is given in this country.

If all the powder factories (both gun and face) had been engaged in the manufacture of musical instruments during the past twenty years, there would not be such a large crop of widows, orphans, cripples and fools in the world today. There's lots worse things than being mixed up with music.—The Tasmanian Mail.

The real reason why Beethoven, Mozart, Haydn, and the other classical composers endure in the world, is because their art is based on the quality of universality. The reason why the permanent fame of Schönberg, Debussy, and their followers is not yet fixed, is because the world is not yet sure as to the universality of their music.

At the present time all talk about the question of music study abroad for American students is peculiarly foolish because no American students are going there now. Let our American teachers show by the quality of their instruction that they are the equal of European teachers. That is a better and a more enduringly convincing argument than screeching provincially in the scared chorus: "America for the Americans."

In the performances of the Boston-National Grand Opera Company during the coming season the ballets will be so arranged as to become an integral part of the performances in all the operas which call for ballet in the score, and they will be introduced into certain others where it is appropriate. This will add greatly to the artistic unity of the company's performance. The only instance in which a ballet will be done separately is in the case of certain short operas which do not require enough time to fill a whole evening's bill. These will be followed by a short ballet or divertissement.

VARIATIONS

On Musical Themes, Forte and Piano

By the Editor-in-Chief

An Eagle Out of Tune

Another disgraceful exhibition of ignorance and chauvinism was the letter written to Yale University by an individual named Carter and published in the daily papers all over the country. The communication objected to the participation of Mme. Gadski in the "Siegfried" production at Yale next month, on the ground that her husband, Capt. Tauscher, is being prosecuted for alleged aid given to German bomb plotters in the United States.

Aside from the exhibition of execrable taste on the part of the writer and of the papers which published his letter, the incident also had more serious aspects, for it calls upon citizens of this country to show unneutral discrimination and it alludes to Capt. Tauscher as a "spy," an assertion which is only surmise on the part of its maker. Capt. Tauscher is merely under indictment and has not even been tried, much less found guilty. An indictment is no sign of guilt, the Grand Jury simply ordering a trial on the strength of uncontradicted evidence presented by the prosecution, with no chance for the defendant or his attorneys to be heard until the regular court proceedings. At the present moment, Capt. Tauscher has entered a demurrer to the indictment, claiming that it does not in any way indicate his complicity in the crime charged. If the judge agrees with Capt. Tauscher, the case would be dismissed without a trial.

At any rate, whether Capt. Tauscher is guilty or not guilty, there exists no reason for boycotting his wife in her public career. She is a fine singer and an estimable woman, one of the few on the operatic stage who always has been associated with only the most dignified phases of her art and whom the breath of scandal never has touched in private life. Whatever her national sympathies may be at this time, they have nothing to do with her profession so far as the American public is concerned, and to attempt to make Mme. Gadski a victim of the very partisanship of which the letter-writer charges her is a proceeding as audacious as it is abhorrent.

The Yale promoters of the "Siegfried" performance and the faculty of the University very properly paid no attention to the request of Mr. Carter, but, nevertheless, its publication stands as a flagrant breach of neutrality and an act of extreme discourtesy to a lady.

The MUSICAL COURIER has been flooded with letters of protest, defending Mme. Gadski and condemning her persecutors, who also are writing letters to the New York dailies from time to time, demanding her removal from the Metropolitan Opera House roster of singers. Mr. Gatti-Casazza, the managing director of that institution, recently remarked that he knew where the letters were inspired.

There is no room in America for prejudice against any European nation. All of them have contributed to the upbuilding of this country and if today there is such a thing as "Americanism," it is something made up compositely from the traits and qualities of the peoples across the sea.

Not long ago, Bruno's Weekly (New York) printed an article on Americanism in which there were some passages of strength and importance. In part, they are as follows:

I summed up the impressions I had received during my stay in the United States. The streets of New York

loomed up in my mind. I saw the Italian selling his Italian wares, the German the products of his country, the French the specialties of France; I saw Norwegian and Swedish skippers; I saw the ghetto with its typical life; I saw the Armenian with his carpets and I saw the Greek and the Turk and the Spaniard; in the Metropolitan Opera House there was German and Italian and French opera. The book stores were laden with the Anglicized literature of the world. The museums bore witness of everything beautiful that had ever been created in any part of the world at any age. The most remarkable, the most useful, the most beneficial things of the universe were brought here, put to the disposal of, annexed and assimilated by the American. And the American himself had come once from one of these countries and had taken possession of all that he found and had given in exchange for all that he had.

He had come as I did.

And I realized that to be an American means to be cosmopolitan.

To be cosmopolitan means to be big, to be high above small hatred and petty jealousy and ill directed ambition. It means to be a brother to mankind, a fellow builder to this world.

And while we rage against this nation or that nation we forget above all the most vital thing in life: good taste. We who are brother citizens of the descendants of all nations, cannot, now or ever in the future, speak ill of any nation without hurting the feelings of a descendant of that nation who breathes our American air and who may be sitting at our table. . . . There are no hyphenated citizens. There are citizens and no citizens.

Let no more such nonsense as the Gadski attack be published in our newspapers. That is the surest way to squelch chauvinism and partisanship. As one of the Gadski defenders said: "She stands as a dispenser of music and not of politics."

All musical Americans should follow the unwavering principle of the MUSICAL COURIER, to be neither pro-Ally nor pro-German, but to be thoroughly pro-music.

Godowsky's View of Critics

We talked recently with Leopold Godowsky upon the subject of critics and their relation to musical performance. He agreed with us that on the whole the artist learns nothing practical from the critic, but occasionally in the mass of writing the artist finds an isolated descriptive flight or a bit of imaginative rhetoric which has a suggestive and stimulative effect and is worked out by him into some new phase of interpretation. "It goes without saying that the pianist, for instance," remarked Godowsky, "knows more about piano playing and about the standard piano compositions than the critic. And yet, often after a recital, a public performer who thinks he has done his program especially well is astounded to read next morning in the daily press that his playing was especially bad. To my mind, critics should not try to instruct in the public prints. Rather let them give their impressions of the music and tell how they are affected by it. To attempt to lay down common standards acceptable to every one presents a stupendous task, quite beyond the powers of any individual. I am fond of reading what a man like Honeker publishes about music. He has real musical sympathies and a keenly appreciative mind. His idea of what is in Chopin's music, for instance, doubtless does not agree frequently with what was in Chopin's brain when he wrote his pieces, but we know that warm poetical imagery and marked power of fantasy are in most of Chopin's measures, and the critical writer who is able to arouse those faculties in the listener or to intensify them in the performer is worth a dozen of the destructive pen drivers who point out technical errors, slips in pedaling and

phrasing, and inform a mad, mad world whether the artist's tone is 'large' or 'small' or 'medium,' and how many degrees he plays faster or slower or louder or softer than some of his colleagues."

Godowsky himself feels much like a writer these days, for he is ceaselessly contriving and editing material for the Art Publication Society, of which he is editor in chief.

The Rise of the Critics

And, speaking of critics, we are glad to see that another one of the guild has proved his ability to do something beyond pointing out the faults of composers and performers. Edward Ziegler, late music critic of the New York Herald, in future will be connected with the Metropolitan Opera House. The daily papers which announced Mr. Ziegler's advancement seem to be confused as to the exact nature of his new duties there. The World says that Mr. Ziegler is to be secretary; the Press calls him executive secretary, and the Tribune refers to him as administrative secretary. On the other hand, the Sun hails Mr. Ziegler as opera auditor, while the Times gives him the title of business controller. Suffice it to say, those who know Mr. Ziegler's ability pronounce him fully equal to discharge the duties of the five positions to which apparently he has been appointed. He is exceedingly popular in operatic and newspaper circles.

From Berlin comes the news of the further success as a conductor of Dr. Leopold Schmidt, music critic of the Tageblatt. Bussler and Loewengard, former Berlin critics, have written excellent textbooks on harmony. Professor Fuchs, of Danzig, earned fame as a pianist. Otto Neitzel, of Cologne, duplicated brother Fuchs' achievement and even went him one better, by composing successful operas.

In America we have many music critics who also are good newspaper men and fill editorial positions on their papers. Glenn Dillard Gunn, who was for many years the critic of the Chicago Tribune, is a concert pianist, teacher and conductor. His predecessor, Havrah Hubbard, now tours the country in his highly profitable "Operalogues." Other Chicago music critics who are versatile are Felix Borowski, composer and teacher; Karleton Hackett, teacher; Eric Delamarter, composer; Herman Devries, celebrated opera singer and vocal pedagogue.

In Boston, Philip Hale is a Herald editor, and Louis Elson writes books and delivers lectures.

New York has Henry T. Finck, author of published works on anthropology, gastronomy, etc.; William C. Henderson, vocal teacher, librettist and composer of comic operas, and adapter of the text for Damrosch's "Cyrano de Bergerac"; Pierre V. Key, traveling manager, etc.

The music critics who won the most renown are Liszt, Wolf, Weber, Schumann, Raff, Berlioz and Wagner, among the deceased, and Bernard Shaw, very much among the living.

Penetrating the Bombproof

F. A. Churchill, Jr., perched himself in a comfortable sanctum chair and animadverted: "The MUSICAL COURIER says that American women are the 'backbone' of music in this country. You doubtless will agree then that certain daily newspaper music critics—all unwittingly—constitute its funny-bone. On the other hand, I do not imagine that you think the villain in Eugen d'Albert's new opera, 'Die Toten Augen,' to be Dick Deadeye. And what does

that writer mean who describes Grossmont, Cal., as the place where Schumann-Heink, Carrie Jacobs Bond and other celebrities 'have bungalows and homes.' His candor is refreshing. As much so as that of the bass 'who has made such a reputation for himself in America.' Evidently that bass is not of the small mouth variety. And how about the Sydney (Australia) Symphony Orchestra which will commence this year's season in May with Gustave Slappofski conducting? 'The Town Hall will be the scene of operations,' says the report. Lively operations, too, if the conductor lives up to his name. Did you notice that American girls, according to Mme. Fremstad, are 'too anxious to rush half baked into operatic roles.' As a corrective, they ought to study the sad fate of Humperdinck's 'lebkuchen Kinder.' And fairy operas remind me that Horatio Parker's 'Fairyland' has gone into the movies, via the auction block. The film folk bought its scenery for \$450. That is not funny. It's sad."

Aid to Literature

A "Geraldine Farrar Edition" of "Carmen" has just been issued.

Absent Paraders

In the great Preparedness Parade, which marched past the MUSICAL COURIER offices all day, we missed among the brave demonstrators these musical representatives:

Unengaged singers prepared to accept contracts for a Metropolitan Opera House engagement.

Piano manufacturers prepared to have customers seek an exchange of a new instrument for an old one and \$3.75 in cash.

Oscar Hammerstein, prepared to start an opera house outside of New York whenever and wherever one is desired.

Harmony teachers prepared to teach futuristic musical principles with a club and a thumbscrew.

Giulio Gatti-Casazza prepared with ear muffs and a gag to answer the complaints of a singing member of the Metropolitan.

Choristers from the German singing societies prepared with cans and mugs.

Neglected American composers prepared with manuscripts, hurt looks and mute reproaches.

Music critics prepared for the worst.

Music publishers prepared to buy another "Rosary," "Melody in F," "Cavalleria" intermezzo, and "Faust" march.

Prima donnas prepared to have their pictures taken for the front pages.

Violin instructors prepared to sell instruments to their pupils.

Italian admirers of Caruso prepared with stilettoes to meet Bostonians who stayed away when the tenor sang there.

Ricordi representatives prepared to have Congress prohibit performances of German and French opera.

Conductors prepared, if pressed, to succeed Dr. Muck as leader of the Boston Symphony Orchestra.

A queer, green faced troupe, shivering in the spring sun and prepared to start new musical papers.

A contingent of doctors and nurses carrying strait jackets prepared to take care of the preceding group.

Editors of the MUSICAL COURIER (at the windows of the offices) prepared to hurl bricks at the 1,001 brass bands which blared an all day obligato to editorial work.

Misusing the Press

Reginald de Koven is another musician who has reason to feel aggrieved because the daily papers allow unsolicited correspondents to mistake freedom of expression for license.

Not long ago the New York Globe printed a letter by a young New York composer wherein he attacked the Metropolitan Opera executives for accepting a De Koven grand opera for production next season, and predicted that the work would not succeed. The missive contained also insinuations that Mr. de Ko-

ven's "The Canterbury Pilgrims" had not been accepted on the basis of merit, and direct reflections were cast on the composer's musicianship and even on his integrity.

At the time the Globe published the letter in question, signed by A. Walter Kramer, the MUSICAL COURIER expressed its surprise and condemned the immoderateness of the writer as well as the unfairness of the Globe, which permitted in its columns pre-judgment of a work not yet publicly produced.

We were glad to see that the Globe allowed the other side to be presented, for in its issue of May 13, 1916, appeared the attached:

To the Editor of the Globe:

I read with undisguised amazement and indignation in the issue of your valued paper, dated April 22, a letter addressed to the Globe from a person signing himself "A. Walter Kramer," in which, under the caption of "Mr. de Koven's Grand Opera," he had the unparalleled and unblushing effrontery, in a spirit of malicious prophecy nearly akin to the miraculous, to declare without apparently the slightest knowledge of either book or score that Mr. de Koven's new opera, "The Canterbury Pilgrims," the book by Percy Mackaye, which, as most of us have heard with pleasure, is to be produced at the Metropolitan Opera House next season, would be "a miserable failure."

The millions of people in America who, during its twenty-six years of almost uninterrupted performance, have heard with pleasure Mr. de Koven's opera "Robin Hood," and taken it to their hearts in such a way that, as the best critics have admitted, it can now be called our national opera, would, I think, share my surprise in reading Mr. Kramer's malicious, jealous and unwarrantable attack, and even failing this, would surely admit the prescriptive right of any man not to be condemned unheard, which Mr. Kramer's letter to the Globe most certainly infringed. . . .

That any self respecting musician—and Mr. Kramer, with becoming modesty, speaks of himself as a "worthy composer"—should so demean himself, should so transgress against professional etiquette, and do violence to every law of good taste and fair minded, honest criticism as to write such a letter, is to me unintelligible.

The reason why the four operas in English produced by the Metropolitan up to the present time, Mr. Converse's "Pipe of Desire," Professor Parker's "Mona," Walter Damrosch's "Cyrano de Bergerac" and Victor Herbert's "Madelaine," have not, so far, succeeded in obtaining a permanent place in the repertoire, it is not now necessary to discuss; but, replying to the insinuation of "influence" made by Mr. Kramer against Mr. de Koven, it is certainly unreasonable to suppose that the Metropolitan would accept for immediate production an opera less worthy of artistic consideration than either of those above named; and any one knowing M. Gatti personally, as I do, would at once reject the possibility of outside influence having any effect on the plans of that able, intelligent and artistic manager, whose aim to make the Metropolitan Opera a truly national institution by giving worthy native works the opportunity of being heard there deserves not only admiration, but also the confidence of the entire American opera loving public.

I trust that the spirit of fairness and honest criticism which has made the Globe one of New York's representative organs of public opinion in justice to Mr. de Koven will give this letter an equally prominent place in your columns to that accorded to Mr. Kramer's spiteful and malicious effusion and also under the same caption.

M. WAGNIERE HORTON.

Boston, Mass., May 13, 169 Commonwealth avenue.

Mr. de Koven needs no defense, and if he did Mr. Horton's letter says all that is necessary on the subject. It may be added only that Mr. de Koven and Percy Mackaye wrote their new opera as the result of a suggestion made by Otto H. Kahn at a banquet given two years ago at the Hotel Plaza by an association for the encouragement of grand opera in English. When the De Koven-Mackaye work was completed, the composer wrote to Mr. Kahn, asking for a hearing. That gentleman referred the matter to Giulio Gatti-Casazza, who then was in Europe. Mr. Gatti-Casazza traveled to Vevey, Switzerland (where Mr. de Koven lived at the time), heard "The Canterbury Pilgrims," liked it, and accepted it for performance at the Metropolitan. That is the whole story connected with the new American opera. The critics, the public and time will do the rest.

Moving Music

The fame of the Panama slide as the worst on record is likely to be disputed. We heard a vio-

linist recently whose slide cannot be surpassed or even equaled.

Fire in Art

This advertisement appeared in a Newburgh, N. Y., program book at the Spalding recital there recently:

SPALDING

is in a class by himself among
the Violinists.

"WELLER'S COAL"

is in a class by itself among all
the Fuels.

Use IT and be Convinced
Call 447

Our Lucky Column

A lady—the chirography betrays her—writes: "Did it ever strike you that the keys of the piano are so called because they unlock the works of the masters? Please find space for this." We are able just to crowd it in.

LEONARD LIEBLING.

THE REVOLUTIONARY TEN

Information dribbles into the MUSICAL COURIER office that ten concert and opera artists now in America are combining, or have combined in an agreement not to do any advertising in any of the musical papers. The story says further that the artists in the combination intend to get out a paper of their own as a circular which will contain their press notices.

This is a truly wonderful scheme and must have been invented by a prodigious mind. The MUSICAL COURIER was given the names of the combinative ten, but after perusing them carefully has come to the conclusion that not one of them could have had such a strange inspiration. It sounds more like the epochal thought of some manager seeking to be the modern musical Napoleon.

The MUSICAL COURIER is sorry that the associated ten, if they really exist, cannot see as clearly as this paper does, the fundamental error and fallacy of a proceeding such as the one rumored. It must bring about a certain commercial result, the reaching of which the MUSICAL COURIER will watch with some interest and much amusement.

"All over this country," says Cottrell's Magazine, "are publications which are running along on 'the ragged edge' of success."

A PLEA FOR ORATORIO

When Haydn's oratorio, "The Creation," was given last April in Carnegie Hall by the Oratorio Society of New York, it roused enthusiasm and caused the audience to applaud as much as if a good pianist or violinist had been giving a recital. Why? Simply because the music was adequately interpreted. When an oratorio fails to please the public the fault is more often due to the conductor than to the composer. It is impossible to believe that nearly all the great composers would have spent so much time writing oratorios if the oratorio was not a worthy art form capable of expressing the musical ideas of the composer. But the interpretation of oratorios, unfortunately, is almost always left to amateur choristers, helped out at the last moment by a few professionals who get one or two rehearsals with the amateur forces just before the concert.

Imagine a symphony performed under like conditions. Is it not safe to say that Beethoven's popular C minor symphony would be considered tiresome rubbish if it was performed no better than oratorios usually are given? The ordinary choral conductor is often a man whose energy and enterprise have placed him at the head of a local body of amateur singers whom he has organized into a choral society. For this energy and enterprise he is entitled to credit. But energy and enterprise do not necessarily imply interpretative ability, or the power of compelling amateurs to interpret properly. If this same conductor tried to give a piano recital, would he not be found dull and unimaginative, even supposing he had a perfect technic as a performer?

Then how can this man avoid being dull and unimaginative when he tries to interpret an oratorio which is broader, more varied, and very much more complex than a piano solo? And, moreover, the local conductor rarely has sufficient technic to do more than beat time stiffly in order to hold together his half trained amateurs and his half rehearsed professionals.

No wonder oratorio is held in low esteem by many an intelligent musician. Yet Bach, Handel, Beethoven, Haydn, Dvorák, Elgar, Franck, Gade, Paine, Parker, Rossini, Rubinstein, Saint-Saëns, Spohr, Sullivan, Wagner, Gounod, Liszt, Mackenzie, Massenet, Mendelssohn, all composed oratorios. They are not of equal importance as composers. Were they all equally deceived as to the importance of oratorio? Surely a work which has had the seal of such approval stamped upon it cannot be the dull and deadly form of musical entertainment certain musicians and critics would have us believe.

That emotionless placidity and that comfortable weakness of rhythm are the work of the conductor, not of the composer.

The conductor and the choristers may both be doing their best. But the critic is concerned, not with motives, but with results.

SINGING FOR FOOD

It is a poor rule that does not work both ways. Those college amateurs who get paid for playing baseball in summer are thereafter adjudged professionals; so why should not those professional singers who volunteer to sing after dinner at the summer hotel where they are stopping (not for pay, oh no, but just yielding to the requests of their fellow guests), why should they not rank thereafter as amateurs? There is no more legitimate way for any singer to earn money than by singing at a hotel, if it is done honestly. But at the same time there is nothing more discouraging than the spectacle of the professional singer who would not think of working in summer, but "volunteers" to sing each evening in the hotel parlor, said "volunteering" being based on a strict bread and butter arrangement

made secretly in advance with the management. Artists who aid in this hypocritical game are a disgrace to their profession, be they from the humblest ranks or perhaps from the membership of the foremost opera company. The laborer is worthy of his hire, and his hire must be worthy of him.

A NEW GOETSCHUS WORK

G. Schirmer, New York, recently published a theoretical work on music of more than ordinary merit. It is called: "The Larger Forms of Musical Composition; an exhaustive explanation of the variations, rondos, and sonata designs, for the general student of musical analysis, and for the special student of structural composition."

The author is Percy Goetschius, who already has a long list of solid works on musical theory to his credit and who is second to no musical theorist in the world today. There is something very wholesome about the book. It is sane and reasonable. No work can be of more value to the young composer of the present than a book of this nature wherein the balance and form of the great work of Mozart, Beethoven, Mendelssohn, Schubert, Schumann, Brahms, and others, are explained in detail. Too many music students of today attempt to seize the shadow of Strauss, Debussy, Ravel, Stravinsky, before they have grasped the substance of Beethoven, ignoring the fact that these great modern masters of music laid the foundations of their technical skill on firm base of classical studies.

This recent book of Percy Goetschius ought to be in the hands of all students of musical composition. It will teach them that to lay on colors with effect, the student must first learn to draw.

THE AGES OF MUSICAL MAN

From Newark, N. J., comes the good word—see the Star—that Samuel Wesley, the greatest English organist of the first half of the nineteenth century, "was a competent organ player at three." Fudge! as Goldsmith would say. No organ was ever built small enough for a child of three. He could not stretch his little hands across the C.

The same Newark Star avers that Handel was composing a motet every week before he was ten. The MUSICAL COURIER accountant finds that there were fifty-two weeks in each year for Handel's first eight years, and fifty-one weeks in the ninth year before Handel reached the age of ten, which would make 467 motets to Handel's credit before he was ten. Did Handel really compose a motet every week before he was ten?

Again, according to the Newark Star, Mozart was a "harpsichord player at three, a composer of merit at four, a concert player at five." Unfortunately the Star omits to say what Mozart did at six. But at seven he was a "singer and performer on the harpsichord, organ and violin." It is clearly evident therefore that little Wolfgang got busy between five and seven. At eight, perhaps, he was a drummer; at nine a trombonist; at ten an oboist; at eleven a clarinetist; at twelve a violist; at thirteen a glockenspielist; at fourteen a contrapuntist; at fifteen a music student; and at sixteen he began the serious studies which eventually made him a pauper and a great composer.

FAIRNESS

Said the Sun, speaking of the Metropolitan Opera House:

"It has been decided that in the future there shall be no more single appearances for American singers. If it is not possible to place them in the regular company there will be no engagements at all for them. Probably there will be in the future fewer regrets for artists who have been foolish enough in their ambitions to sing once at the foremost American opera house."

Inquiry on our part fails to show that this statement has any official authority back of it. At the

same time, the adoption of such a policy would be to the credit of Mr. Gatti-Casazza and to the advantage of the Metropolitan Opera. "One time is no time," says the German proverb. The system adopted to a great extent in Europe, that of allowing candidates for positions in an operatic company to sing three different roles before a decision is reached by the management, is excellent. It gives both artist and management an absolutely fair chance.

MUSICAL MONOMANIACS

Thus saith Hector Berlioz: Of all the arts music is undeniably the art which rouses the strangest passions, the most preposterous ambitions, I will even say, the most characteristic monomaniacs. Among the patients confined in asylums those who think themselves Neptune or Jupiter are easily recognized as monomaniacs. But there are many persons enjoying full liberty, whose relatives have never dreamed of resorting to phrenological science on their behalf, who nevertheless are evidently deranged. Music has made them crazy. I shall overlook for the moment those men of letters who, either in verse or prose, write about questions of musical theory of which they have not the most elementary knowledge, employing words they do not understand; who plead without emotion for the old masters of whose works they never heard a note; who generously credit those masters with melodic and expressive ideas never possessed by them; who admire equally, and with the same hearty effusion, two pieces signed with the same name, one of which is good and the other absurd; and who, in writing these astonishing buffooneries, say what no musician can hear without laughter. It is granted that every one has the right to talk and scribble about music, for music is a commonplace art, made for everybody—a sacred phrase! Nevertheless, between you and me, this maxim might be used by a prejudiced man. If music is at the same time an art and a science; if to fathom it long and complex studies are required; if it is necessary to cultivate the mind and train the ear in order to feel the emotions music rouses; if one should have a well stocked memory to make comparisons, and know many things necessarily hidden from the ignorant, it is plainly evident that those who claim the right to chatter about music without knowing anything about it, and who are careful not to pass an opinion on architecture, or sculpture, or any other art to which they are strangers, are in the same boat with the monomaniacs. They think themselves musicians, in the same way that the lunatics mentioned a moment ago believe themselves Neptune or Jupiter. There is not the least difference.

(Translated from "Les grotesques de la musique" by the MUSICAL COURIER.)

HOME FOR BACH FESTIVALS

On Monday of this week Charles M. Schwab announced that he would present to the town of Bethlehem, Pa., a concert hall to seat 2,500 people upon which he will expend no less than \$100,000. This will afford a magnificent and long needed home for the unique Bach Festivals, under the direction of Dr. J. Fred Wille, which have made such a reputation throughout America, and will also be used for the concerts of the Lehigh Valley Symphony Orchestra, directed by A. W. Weingartner, an organization made up of musicians employed in Mr. Schwab's steel works.

Sparks M. Berry, of La Scala Grand Opera Company, Los Angeles, Cal., is in New York to engage artists for the coming season. L. E. Behymer is one of the officers of this organization.



AT THE PANAMA-CALIFORNIA INTERNATIONAL EXPOSITION.
Mrs. Stella Gilbert, who looks after guests of MUSICAL COURIER, is composer of "California Is Calling Me," and other songs. She is seen registering in MUSICAL COURIER register.

VIOLINIST PLAYS FOR PRISONERS AT SING SING

Sixteen Hundred Men Spellbound by His Music—Committee Formed to Introduce Music in Prisons Throughout the United States

Ossining, N. Y., May 16, 1916.

Jenny Lind said, when she sang for the prisoners in an English prison: "Boys, I cannot sing you out of prison but I can sing prison out of you." So it was with Mischa Elman when he played here tonight before an audience of 1,600 men.

The violinist's inspiring music must have eased the hearts of many a downcast prisoner. Never in the history of Sing Sing have the old walls resounded with so much genuine applause as they did tonight.

Before the concert Spencer Miller, Jr., secretary to the warden, Professor Kirchwey, told the "boys" an incident in the Russian violinist's life to show that he had hardships to overcome before he reached the pinnacle of success. He said: "The man who is to play for us this evening was not born with a golden spoon in his mouth. Hardships surrounded him in his early youth. His supernatural will power helped him to overcome all of them. At the age of twelve, it may be interesting to know that Mischa and his father took a trip to Germany, where the little boy was to appear as soloist with a well known orchestra. Everything depended upon his success there, for the man who was paying for his musical education informed him before his departure that if he didn't 'make good,' there would be no more money spent on his training. It was the first time father and son had ever stopped at a hotel and upon retiring they 'blew out' the light. A few hours after they were discovered almost dead and means were employed to revive them. The next day was the day of the concert and Mischa was in a very critical state. Realizing the position he was in and that his future was to be decided that day, he roused himself, played with the orchestra and made a tremendous hit, after which he collapsed."

The men must have been impressed, for when Mr. Elman stepped upon the platform a burst of applause greeted him. His program opened with Saint-Saëns' rondo capriccioso. At intervals, when there was a pause, some few "clapped" and were immediately hushed by those who knew more about music. The order and sincerity of the prisoners was enough to affect any one. "Albumblatt" (Wagner-Wilhelmj), rondino (Beethoven-Kreisler), "La Chasse" (Kreisler), "Ave Maria" (Schubert-Wilhelmj), "Souvenir de Moscou" (Wieniawski) and "Meditation," from "Thais" (Massenet), completed the numbers; the artist's usual remarkable technic and finished style prevailing throughout. From out the deafening applause a voice called "Humoresque, please!" Elman heard, and soon the familiar strain of the air rang through the old chapel. Perhaps it even broke the deathlike stillness of the death house, nearby, where the condemned ones waited their day.

Mr. Elman had the able assistance of Philip Gordon, who has recently signed a contract with the violinist for

three years as accompanist. The piano used was presented to Sing Sing by Bishop Greer's son-in-law.

When the interviewer saw Mr. Elman after the concert he said: "Playing before this audience tonight was something new in my life. As I looked the 'sea of faces' over I saw some, I am sure, who have heard me elsewhere. I was inspired! I think we were in harmony. I felt it. I am much impressed with my visit. I cannot forget, though, these awful cells where the men must sleep. It is a cruel shame to allow them to remain in such places. Something must be done at once to remedy them. Yes, I think I will play later in the fall at the Women's Prison."

At any rate, Mischa Elman has set an example which should be followed by every famous artist. A committee of well known people has been formed to interest artists in the prisoners to the extent of having them volunteer their services frequently to appear in the different prisons

Musical Courier Booth in San Diego

THE MUSICAL COURIER maintains a stand and booth at the current Panama-California International Exposition in San Diego, Cal. All musical visitors are welcome at the MUSICAL COURIER Exposition headquarters, where a register is kept to record the names of the tonal tourists. These names will be published in the MUSICAL COURIER every week during the course of the Exposition.

The picture shown herewith is that of the Musical Courier home at the beautiful San Diego Exposition grounds. On the opposite page is a facsimile of the signatures of the visitors on one day to the Musical Courier booth, where gracious and magnetic Stella Gilbert is in charge.

MUSICAL COURIER readers will remember that this paper was represented also at the most recent Paris International Exposition where it won the gold medal for musical journals.

throughout the United States. Already many artists of note have pledged themselves. Mrs. Barton French is the chairman of the committee.

Another member of the committee, who does not wish her name made public at this time, told the writer that Blackwell's Island was a changed place since music had been introduced there. Now the men march to their meals to the tune of some jolly music. She believes that "although the prisoners are offenders of society, they have been punished enough when their term is up, and upon their release they should be taken up again by society." "When a man has done wrong," she said, "and pays the penalty, he should be given a chance to make good."

Sing Sing under Thomas Mott Osborne's rule and that of the old days are very different. Formerly the men wore stripes and had their hair shaven. At four-thirty, they were confined to the cells and were not allowed to speak to each other. From Friday to Monday they were locked up. The prevailing conditions brought about by the untiring efforts of the Mutual Welfare League are splendid. The men no longer wear the stripes but citizen's clothes; their hair is uncut; and they retire at nine-thirty. The impression given now is that it is a big school rather than a prison. When a man enters, he is put to work most suited to him. Perhaps he works in the shoe shop; again he may knit the underwear that is manufactured in the knit shop. If he be a printer by trade, he is put to work in the printing shop where the "Star of Hope" is printed. It is one of the most interesting papers of its kind; the articles written by the prisoners of the State prisons show in many instances remarkable intellect. Or, those interested in automobiles may learn all about them in the auto school. Many of these men, upon their release, are employed by the Ford Manufacturing Company. A night school goes on within the gray walls. There among other things, telegraphy, wireless, and mining engineering are taught.

The prisoners believe in this plan of regeneration of men and look forward to the time when they may begin their life anew.

Since October 1, an exchange of money has existed at Sing Sing. The men are paid six dollars a week in money



TOM BROWN'S AURORA BAND AT SING SING PRISON.

The men standing on the front step from left to right are: The guard; Professor Ball, who instructs the musicians twice a week; "Tony," leader of the band, and Spencer Miller, Jr., secretary to the warden of Sing Sing prison. Members of this band are all prisoners serving terms of various length.

for their work. Out of this money they must pay for their lodging, board and shaving expenses. The money saved they deposit in the bank, and it is Thomas Osborne's plan to redeem their savings in real cash when they are released. Then they will have a little more than what the State allows them (ten dollars) to start life again. A fund for this purpose will be raised shortly.

O. K. Bill, one of the prisoners, said: "I have been in prison in four states, but Sing Sing is the very first place I have been where we are treated like men."

Tom Brown's Band of Sing Sing rivals any of its kind. "Tony" the leader, who by the way is a "lifer," is said to be considered a genius by David Mannes, the well known conductor. "Tony" spends all his time drilling the men. His control over them is noteworthy, for at the tap of the baton every eye is fastened upon their Italian leader. They gave us a concert this afternoon, and it was well worth hearing. Beginning with classical pieces they finally wound up with the ragtime number, "Tennessee." Very few of the feet could resist the temptation to keep time.

"Music Hath Charms," so goes the saying, but all the music in the world could not possibly wipe out the distressing conditions existing in the cells. They are arranged in three tiers of fifty cells each, called a gallery. The average floor space of each cell affords room enough to stand alongside of the cot. Not a ray of sunshine finds its way into the thick darkness prevailing there; nor a breath of God's pure air dispels the foul air which is so detrimental to the health of the inmate. Putty and soap are used to plug up the holes in the walls so that more rain and snow cannot get in besides the water which is always seeping up through the floor and walls. This condition has been going on for ninety years and how much longer must it continue, ask many. A few say: "Because men have done wrong, is it right that they be required to live like so many rats in these wet holes called cells?" The writer visited one, which had been white-washed by its owner. It was a strange experience for her to have been locked in his cell by the prisoner, "to see how it would feel." Upon being questioned about the cell, he said, "I white-washed it myself; and hung that picture of my mother over my bed. Her dear eyes make me forget sometimes. And you know, cleanliness is the next thing to godliness."

Ann Lee, a member of the Prison Council said: "Neither you nor I would think of keeping our dog in such a place." One of the men I am interested in, informed me on my last visit that he was very much depressed because he was to be separated from the one thing that had been a pal to him—a little motheaten puppy, who belonged to a departing official. I decided then and there to let him take care of my dog during the summer. Today when I brought him up, he said to me: "Miss Lee, I don't think that you'd want him to sleep in my cell with me. It's so damp that maybe Mr. Miller will let him stay in his rooms during the night." Think of it, they are not fit for a dog, but human beings are using them. The new Sage Bill now up at Albany will, we feel sure, be passed and then we shall have the new prison we have been fighting for so long. Provision will be made for more showers for the men. At present there are only two for over 16,000 men. A deplorable condition! Those who are mentally abnormal will be kept separate from the others. That will have a good effect upon the men who want to do right."

It is the general opinion, that the early environment in the lives of the prisoners is the cause of their downfall. Parents protect their girls, but how about the boys? How many mothers know where their sons go after dinner? Who are their companions and their character? There should be amusements at home, if possible, so that the idle one does not want to seek pleasure outside. Pleasure that may lead to his downfall! Society in every case cannot better these conditions, but one thing it can do and that is to reform the fallen ones and treat them like men. One of the means of regenerating them is through music.

JOSEPHINE VILA.

Mrs. Lyons on From Texas

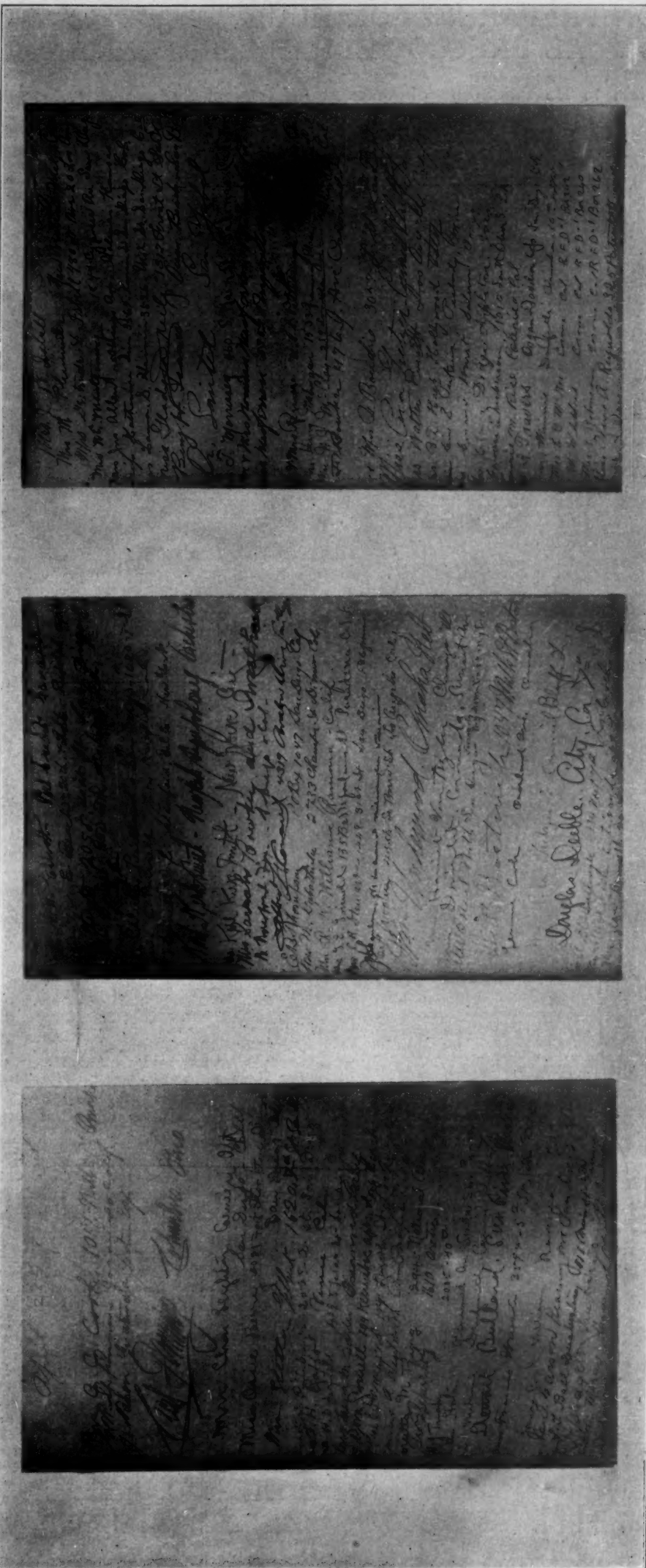
Mrs. J. F. Lyons, of Fort Worth, Tex., president of the Texas State Federation of Music Clubs, is in New York, attending the convention of Women's Clubs, now being held here. Mrs. Lyons is the MUSICAL COURIER representative in Fort Worth.

San Antonio Mozarts Re-engage Leginska

The Mozart Club of San Antonio, Tex., with which Leginska, the pianist, appeared on April 5 last, has already re-engaged her for a second appearance, which is to take place April 11, 1917.

Matzenauer to Give Dallas Recital

Margarete Matzenauer is to give a recital in Dallas, Tex., under the management of Mrs. Jules D. Roberts on Thursday evening, November 9, next.



THE MUSICAL COURIER REGISTER AT THE PANAMA-CALIFORNIA EXPOSITION.

The accompanying illustration is a reproduction of the signatures recorded in one day recently in the MUSICAL COURIER register for musical visitors, at the Panama-California International Exposition in San Diego, Cal. (See article and picture, opposite page.)

BOSTON PREPARING FOR HUGE AL FRESCO "ELIJAH" PERFORMANCE

**Braves Field to Be the Scene of Brilliant Affair Next Sunday Afternoon—
Orchestra of One Hundred and Sixty-five, Chorus of Twelve Hundred
and Prominent Soloists to Participate**

31 Symphony Chambers
Boston, Mass., May 21, 1916

It is anticipated that more than 16,000 people will attend S. Kronberg's great open air performance of Mendelssohn's "Elijah," to be given at Braves Field next Sunday afternoon. The entire production is planned on a gigantic scale and comes as a fitting climax to a brilliant musical season. There will be a chorus of more than 1,200 voices, selected from the leading choral societies of the city and trained by George S. Dunham. The orchestra will include 165 musicians. The principal roles will be filled as follows: Elijah, Clarence Whitehill; the Widow, Frieda Hempel; Obadiah, Johannes Sembach; the Angel, Mme. Schumann-Heink; the Youth, Marie Sundelius; the Queen, Elvira Leveroni. The entire performance will be under the direction of Walter Damrosch.

Ferguson Soloist With Schubert Club

The Schubert Club, an organization of female voices (Katherine Crockett, conductor), gave an interesting concert on the evening of May 11, in Steinert Hall. The club was assisted by Bernard Ferguson, the prominent Boston baritone. Lucina Jewell was the accompanist.

The club maintained an excellent ensemble and sang with spirit. Its numbers included Henry Hadley's "Legend of Granada" and miscellaneous part songs. Mr. Ferguson sang in the former and rendered two groups of songs. His rich, virile tones, sterling diction and sound musicianship captivated the audience, which was enthusiastic in its applause.

Barrows' Pupils Sing at Providence Benefit

Marguerite Watson Shaftoe, soprano, and Alice L. Ward-Horton, contralto, artist-pupils of Harriot Eudora Barrows participated in an interesting concert given at the Free Evangelical Congregational Church, of Providence, R. I., on the evening of May 16, for the benefit of the church music fund. Other artists were Albert T. Foster, violinist, and Francis E. Anderson, reader. Gene Ware was the accompanist.

The program was diversified and enjoyably performed. Mrs. Shaftoe has a fresh, expressive voice and sings with ease and freedom of tone. Mrs. Horton's contralto is rich and reposeful, and she vocalizes clearly and with excellent diction. Both singers were given hearty recognition.

Announcement of Engagement of Raymond Allen Simonds

Musical Boston is interested in the announcement of the engagement of Raymond Allen Simonds and Lucy Abbot Chase, daughter of Rev. and Mrs. Edward A. Chase, of Beverly. Mr. Simonds is an excellent and popular tenor

of Boston. He is a member of the quartet of the Old South Church, and also of the new Copley Quartet. Miss Chase is a musician and pianist. She is a great-great-granddaughter of Maj.-Gen. Stephen Abbot, a prominent Revolutionary commander.

The "Pops" Complete Second Week

The popular concerts of the Boston Symphony Orchestra are continuing with their accustomed variety and spice. The second week, in spite of unfavorable weather conditions, witnessed an increasing attendance and proportionate enthusiasm. André Maquarre conducted, and the programs were both interesting and well performed. Wednesday was "Amherst Night," and the rank and file of the alumni were in evidence as of yore. The first French program was played on Friday evening.

Reception in Honor of Alice Eldridge

Mr. and Mrs. Roy Goddard Greene gave a reception in honor of Alice Eldridge, the pianist, on the afternoon of May 20, at their attractive new studio, in Huntington Chambers, Miss Eldridge is an artist-pupil of Mme. Greene and prominent in local music circles. There was a brilliant attendance, and the pleasure of the occasion was greatly enhanced by the audition of Florence Jepperson, the popular contralto, who gave exquisite renditions of several of Mme. Greene's interesting compositions.

Flint Pupil Scores Success at Newport

Mary Wells Capewell, an artist-pupil of Willard Flint, was the soprano soloist at a brilliant performance of Haydn's "Creation" by the Newport Oratorio Society and its orchestra, Merton B. Frye, conductor, on the evening of May 11, in the Presbyterian Church, Newport, R. I. This was Miss Capewell's first appearance with the society, and she scored an immediate success. The Newport Herald comments as follows: "Mary Wells Capewell, of Boston, is new here. She has a good presence, and her voice is one of sweetness, if not of great power, and she shows careful and intelligent study. It is a voice of good range, and it blended well with the chorus. . . . The beautiful 'With Verdure Clad,' 'On Mighty Pens' and the duos and trios in which Miss Capewell appeared should be specially mentioned." The Newport News adds: "Miss Capewell's sweet and birdlike notes were much admired. She is quite at home in these high notes, and her well modulated and flexible voice seems to extend upward indefinitely."

Boston Singers at Weymouth Concert

Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" were performed by the Weymouth Choral Society, James W. Calderwood, conductor, at its eighth concert of the season, on the evening of May 14, at Fogg's Opera House, Weymouth. The soloists were Florence Ferrell, soprano; Helen Allen Hunt, contralto; Jose Shaun, tenor, and Oscar Hunting, bass. The Tempo Orchestral Club assisted. Mrs. W. A. Hodges was the pianist.

Both Mrs. Hunt and Mr. Shaun are well known Boston singers. Mrs. Hunt, combining an unusual voice with exceptional musicianship, has been heard here many times in oratorio, and always with pleasure. Mr. Shaun has a clear, high tenor, and on this occasion was in splendid vocal condition. Both he and Mrs. Hunt scored marked successes.

Stoessel Wins St. Louis Art League Music Prize

Those who were fortunate enough to attend Albert Stoessel's Boston recital this season will remember with peculiar pleasure his own interesting group of violin compositions. To such, no surprise will be occasioned by the announcement that Stoessel has captured one of the prizes in the St. Louis Art League Music Contest. An interesting account of the matter appeared in Reedy's Mirror of May 12, as follows:

Among the entries in the St. Louis Art League Music Contest for Missouri composers were several scores in manuscript marked with a curious device of a crescent and a ducal crown. The jury

of awards headed by Ernest B. Kroeger, with Max Zach, Charles Galloway and E. A. Taussig as associate judges, passed on the 128 entries and on counting their ballots, the "Crown and Crescent" stood as the winner of the Song Division prize of \$50.

When the envelope was opened by the Music Committee of the League, the identity of the composer was revealed—Albert Stoessel! He is the St. Louis boy who came back from Berlin soon after the war began, and immediately won his American debut as a violin virtuoso with the St. Louis Symphony Orchestra, playing the great G minor concerto of Bruch, and his own arrangement of the Vieux-temps A minor concerto, as well as extremely difficult showpieces by Sarasate and others. His choice of the "Crown and Crescent" incognito is explained by the fact that while in Berlin, in 1914, he was commanded to instruct in violin, the Turkish Crown Prince, Osman Fuad, and regarded that scion of the Sublime Porte as his favorite pupil. His prize winning songs are settings of Goethe lyrics and though bearing "Opus 5," they have the scholarship and inspiration of a seasoned master. He is the son of Albert Stoessel, conductor of the Princess Theatre Orchestra and a leader in the Federation of Musicians. After solid grounding in music with his father and the best local teachers, he went to Berlin, in 1910, and was taken under the tutelage of the famous violinist Wirth, won entrance to the Royal High School of Music, and later joined the Willy Hess String Quartet and made successful tours of the continent. His fame as a soloist brought him a command to play at Potsdam before the Kaiser's family and established his artistic prestige. All this before his twenty-fifth year. Then the war broke out and he returned to his home in Newstead avenue, entirely unspoiled, and as ambitious as ever to reach the pinnacle of violinism and composition. His sister Edna is a pianist of high talent and they play together with marvelous unity of temperament and shading.

Remarkable Boy Composer and Pianist

Merrihew Hallett, of Newton, Mass., is a remarkably gifted nine year old youngster, undoubtedly one of the most promising musical "prodigies" that America has developed. Born of New England "stock," reared in a musical and artistic atmosphere, this nine year old lad has shown abilities of a very high order.

Although small of stature, young Hallett has exceptional hands for the piano; even now his span is one key more than an octave. He performs very creditably works of both classic and modern schools—from Bach, Schumann, MacDowell, Poldini and others. His pianism is characterized by a fine singing tone and a solidity of chord and passage playing that is uncanny in one of his age, while his interpretations reveal good judgment and fine esthetic feeling. His own compositions are startling by reason of their brilliancy. They abound in original effects, as, for example, the pressing down of the fingers of one hand by the fingers of the other to emphasize certain tones of a chord. Frequently a listener will be surprised by some such impressionistic "turn," yet the accepted forms are strictly adhered to and there is never a lack of coherence or continuity in any of his pieces. The melodic ideas are rich and beautiful, and occasionally extraordinarily sophisticated.

The lad often spends hours improvising at the piano—when he has nothing better to do! For strangely enough, he is a normal boy in every way, and when there are exciting diversions or games or when he is required to do difficult routine work in technic or composition, he much prefers anything in the world to music!

Hallett is being trained carefully in all branches of his art by the Boston pianist, Guy Maier. The latter has played several of his pupil's pieces at recent recitals, and they have met with much success. Under Mr. Maier's direction young Hallett is now composing an operetta for performance during the summer.

Dartmouth College Applauds Raymond Havens

Raymond Havens, the pianist, gave an eminently successful recital on the afternoon of May 16 in Little Theatre, Hanover, N. H., under the auspices of the Arts Society of Dartmouth College. His program, taken almost wholly from the romanticists, was as follows: "Carnaval," op. 9, Schumann; etudes, A flat major, op. 25, No. 1, and C major, op. 10, No. 7, ballade, G minor, nocturne, F sharp major, and scherzo, B minor, Chopin; "Witches' Dance," MacDowell; "Clair de Lune," Debussy; "The Nightingale," Alabieff-Liszt; "Rigoletto" fantasia, Verdi-Liszt. An encore, Henselt's "Ave Maria," was added at the end of the program, following the insistent applause of an enthusiastic audience.

Philip Greeley Clapp, reviewing the recital in The Dartmouth, pays the following tribute to Mr. Havens' performance: "Mr. Havens, though young, is a pianist of already notable distinction. His playing is fiery without brutality, clear and precise without being final, emotional without sentimentality. . . . He is original and authoritative in interpretation, and his comprehension of widely differing styles and his power to adapt himself to them is unusually versatile."

V. H. STRICKLAND.

Engelbert Roentgen Arrives

Engelbert Roentgen, a Dutch cellist, has arrived in this country from Amsterdam. Mr. Roentgen will begin an American concert tour in October and is to be heard in recital in New York later in the season. Prior to coming to America Mr. Roentgen was for two years solo cellist of the Vienna Royal Opera and a member of the Roentgen Trio.

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Soprano



STRAUSS' "ALPINE" STIRS COPENHAGEN

The New Symphonic Opus Begins Its Tour of the Neutral European Cities—The Danes Acclaim the Strauss Work

The Royal Orchestra at Copenhagen gave a performance recently of Richard Strauss' "Alpine" symphony, under the leadership of Albert Holeberg. A musical event of such importance that never before had taken place in the musical life of the Danish capital, and for weeks before the concert the public was keenly expectant. The press had been invited for the rehearsal, and all the dailies published long and even illustrated articles on the work. The program of the concert contained, besides the symphony, Reger's variations on a theme by Mozart.

The success of the "Alpine" with the public was such that the concert had to be repeated on a second evening. Conductor and orchestra received a real ovation. The critics, however, were not as enthusiastic as the public.

Among the listeners was the Danish Crown Prince, a great lover of music. This young Prince is ambitious to become a conductor and has a small orchestra of his own. He is studying conductorship with Holeberg. He was one of the most demonstrative applauders at the Strauss performance.

MARY KAESTNER AS AIDA

San Carlo Soprano Thrills Schenectady Audience and Critics

Mary Kaestner, the soprano of the San Carlo Grand Opera Company, was one of the soloists at the recent "Aida" performance (in concert form) given in Schenectady, N. Y., to honor the memory of the late Dr. J. Bert Curley. Miss Kaestner scored a pronounced success, as was evidenced by the warm plaudits and press notices she won on that occasion. A fine tribute was paid to the prima donna by the Schenectady Union Star of May 17, 1916, which said of her as an artist and as a woman:

"Because the role was perhaps the most difficult; because this was her first appearance here; because her temperament is that of one in a thousand; because she sang her part without reference to the score; because she is youthful, beautiful and gracious; probably, for any or all of these reasons, Mary Kaestner, in the title role, more completely captivated the audience than did her fellow artists. Miss Kaestner is an ideal Aida. Her dramatic powers are plainly apparent and probably everyone who was in the vast audience is wishing he or she may some day see her in costume in this exacting role. Miss Kaestner was under contract to sing this part several months ago and was to have received several hundred dollars for her services. When she heard of the death of Mr. Curley, although she had never appeared here and was bound by no sentimental

ties, she sent word to the choral committee that she desired to come and fill the engagement without compensation, as did the other artists who took part last night. She has firmly established herself in the affections of Schenectadians."

Soder-Hueck Studio Notes

Elsie B. Lovell, contralto, gave a song recital at Curtis High School, Staten Island, May 10. She sang groups of songs in English, German, French and Italian, showing her versatility and handling of her beautiful voice to advantage in every portion of her program. She had to add several encores.

George F. Reinher, tenor, gave a song recital at the Young Men's Christian Association, East Eighty-sixth street, New York, May 9. Mr. Reinher, who has made himself a favorite during these last few seasons, rendered



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a program of great variety, singing in excellent style and manner to the delight of a large audience.

Edna Sullivan, dramatic soprano, was engaged as soloist at a concert of the Mardi Gras Club of St. Peter's Church, New Brighton, S. I., April 25. She made a decided hit with "I Dreamt I Dwelt in Marble Halls" and a group of songs. At a similar occasion, a few days previous, she sang the Gounod "Ave Maria," delighting a large audience. Miss Sullivan, who is only eighteen years of age, possesses an unusually fine voice. Various newspapers have predicted for her a brilliant future.

Leopold Wolfsohn Opens Music School in the Metropolis

Leopold Wolfsohn, pianist, whose pedagogic activities cover the period of the past twenty years, has recently established a music school at 427 West 144th street, New York, where the various branches which go to make up the thorough musical education will be taught by competent and well known teachers. Mr. Wolfsohn also teaches in Brooklyn, where his studios are located in the Pouch Gallery.

As a pianist and concert artist Mr. Wolfsohn has enjoyed considerable reputation, both here and abroad. His studies were pursued with many of the prominent masters of music both in Europe and America, and he in turn became known in Europe as a teacher of more than usual ability. It is as a teacher that Mr. Wolfsohn finds the major portion of his time occupied, his services in that direction being so continually sought as to render impractical his endeavors at concertizing. Many of his pupils have been presented to the musical public of New York at various times in the past, their work auguring well for their future success and speaking much for the careful training given them in the past.

W. R. MacDonald in New York

W. R. MacDonald of Boston, who in the short time since opening his office in Steinert Hall, has made an enviable reputation for himself as manager of leading New England artists and also on account of his efficient direction of visiting artists, was in New York for several days last week, busy preparing various matters connected with the next musical winter in Boston. Mr. MacDonald says that Boston, from the standpoint of the concert giver, is improving with each season and that he hopes to see more musical activity there during 1916-17 than ever before.

Portmanteau Theatre Performance

In response to an invitation from the Department of Music, Art and Literature of the General Federation of Women's Clubs. The Portmanteau Theatre will be set up and a one act play presented in the Seventh Regiment Armory Park avenue and Sixty-sixth street, New York City, Monday evening, May 29, 1916.

Death of Robert Moore

Robert (Chauncey Abbott) Moore, baritone, was killed in an automobile accident at Cambridge, Ohio, recently. Although an American, a native of Ohio, Mr. Moore had resided in Paris for many years. He was recalled to Ohio two years ago by the death of his father.

He returned to Paris and enlisted in the ambulance service of the American Hospital at the outbreak of the war. Last winter he came back to America to take up his father's extensive business. Mr. Moore was forty years of age and possessed an independent fortune.

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| Worcester Festival—Joint recital with Alma Gluck. | Beloit, Wis. |
| Utica—B Sharp Club—Joint recital with Anna Case. | Rockford, Ill. |
| Baltimore. | Burlington, Ia. |
| Washington. | Clinton, Ia. |
| Pittsburgh. | Davenport, Ia. |
| Youngstown, O. | Saint Louis. |
| Dayton. | New York (4 appearances). |
| Chicago (4 appearances). | Buffalo. |
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CHICAGO AMERICAN SYMPHONY ORCHESTRA ANNOUNCES NEXT SEASON'S PLANS

Glenn Dillard Gunn Again Will Conduct Organization—First National Bank Chorus in Concert—More Chicago Opera Artists Engaged—Scandinavian Works Presented

Chicago, Ill., May 21, 1916.

The following is taken from the report of the American Symphony Orchestra's activities for the first year, received and accepted at a meeting of the directors of the orchestra held at the Central Trust Company Bank—of which Charles G. Dawes is the president—last week: "Ten concerts have been given this last season in Chicago and six outside of the city. This includes a short tour of last fall. It is estimated that over 22,000 persons bought and paid for tickets to the Chicago concerts and 10,000 bought and paid for tickets for the concerts outside of Chicago. It was also decided that a subscription series of ten concerts will be played next season at the Cohan Grand Opera House on Sunday afternoons, beginning the third Sunday in October. Two soloists will be presented at each concert. Mme. Schumann-Heink, a director, has donated her services as soloist at one concert. Other soloists already arranged for include: Charles W. Clark, George Hamlin, Mrs. J. Mitchell Hoyt, Hazel Eden and Mrs. Thomas Prindiville (the latter three being professional students from Herman Devries' class), vocalists; Myrtle Elvyn, Edward Collins, Allen Spencer, Pasquale Tallarico, James Whittaker and Belle Tannenbaum, pianists; Guy Woodward, violinist, and Richard Wagner, cellist. Glenn Dillard Gunn, founder and conductor of the orchestra, will again be at the conductor's desk and will present some new and interesting works of American composers, one of which he plans to present at each of the ten concerts."

First National Bank Chorus Concert

An interesting concert was presented by the male chorus of the First National Bank in the rotunda of the build-

ing on Saturday afternoon, May 13. This chorus, which numbers sixty members, all employees of the bank as well as amateurs, sang in a manner which would stand comparison with any choral body in this city. The tonal quality was good and evenly balanced, the enunciation above reproach and the contrasts of light and shade most admirable. It certainly speaks volumes for Mr. Boeppler (the energetic director) to have produced such results. Especially noticeable was the pianissimo in Nevin's "The King and the Singer"; also in "A Summer Lullaby," which had to be repeated. Some surprising dynamic effects were obtained in the dramatic "Sword of Ferrara," which closed the program. The club was assisted by John Nash Ott, violinist, who gave Wieniawski's "Legende," and the Schubert "Serenade," with good tone; and also Louis Boyell, pianist, both employees of the bank. The other assisting artist was Clara Pruessmann, a young contralto (pupil of Mr. Boeppler), who possesses a remarkable voice. In addition she has all the other qualifications which go to make the successful singer, and if she continues on present



MME. BUCKHOUT,
Soprano.

lines she should become a successful artist.

More Chicago Opera Artists

It has been announced that George Hamlin, the well known tenor, and William Beck, baritone, have been re-engaged by Cleofonte Campanini for the coming season of the Chicago Opera Association.

Scandinavian Works Sung at Central Music Hall

Probably the most interesting music on the program presented by Hertha Johnson at Central Music Hall, Tuesday evening, May 16, was the Scandinavian works of Jarnefelt, Josephson, Korling, Kjerulf and Peterson-Ber-

ger. Miss Johnson also rendered an aria from Haydn's "Creation," the Liszt "Lorelei," "My Mother Bids Me Bind My Hair," and others. Miss Johnson, the possessor of an appealing sympathetic voice, gave interesting interpretations of the various selections on her program and was accorded an enthusiastic reception at the hands of her listeners. Edgar Nelson played artistic accompaniments for the singer. Miss Johnson is a product of the Gustaf Holmquist Studios.

Mme. Buckhout's Chicago Debut

At Central Music Hall, Mme. Buckhout, "the singer of dedicated songs," made a successful debut last Thursday evening, May 18, before a discriminating audience. All the songs on the program were dedicated to the popular prima donna soprano, who sang each one with beauty of tone and consummate art. The interpretations given the songs by Mme. Buckhout were all that could be desired. Praise, however, cannot be given all of the compositions.

Kenneth M. Bradley Lectures

Of a highly interesting and educating nature was the lecture which Kenneth M. Bradley gave at the Bush Conservatory Recital Hall on Tuesday afternoon, May 16. "The Enemies of Art" was the subject of the lecture, which was delivered in his customary clever manner. Mr. Bradley was assisted by Jessie Christian, soprano, formerly of the National Opera and Theatre Lyric of Paris. This lecture was the first of a series of two lecture-recitals given under the direction of Amy Keith Jones.

Lewis Institute Glee Clubs Sing "Carmen"

Bizet's "Carmen" was given by the glee clubs of the Lewis Institute, under the direction of George L. Tenney, at the institute auditorium, Friday evening, May 19. Herman Devries played the orchestral accompaniments on the piano.

Isabel Richardson Duplicates Success

On May 5, Isabel Richardson, soprano, assisted by William Lester, pianist, gave her second recital at Macomb, Ill. Probably no singer before the public has attained in so short a time the popularity of this young artist, whose success is attested by the fact that re-engagements invariably result where she appears. Her voice is of unusual quality and she possesses temperament and musicianship to a marked degree. Concerning her recent appearance at Macomb, Ill., the Macomb Daily Journal has the following to say:

"Miss Richardson, soprano, won merited praise through her beauty and grace of manner, as well as rich vocal effects. Her first number, 'Voi lo Sapete,' from 'Cavalleria Rusticana' was effective and artistic. It proved her power and excellent vocal control. Her entire group of songs was extremely well sung. In 'Fairy Pipers' she displayed excellent technique, crispness and delicacy of tone, and delightful interpretation. 'Die Lorelei,' full of color and rich in tone, and splendid in interpretation was perhaps her crowning number. Pleasing variety was introduced into the group through Mr. Lester's 'Chinese Lullaby' dedicated to Miss Richardson. In this the pianissimo was particularly fine and effective."

Agnes Scott Longan at South Shore

One of the most successful concerts given at the South Shore Country Club this season was that presented by Agnes Scott Longan, of the San Carlo Opera Company, on Sunday afternoon, May 14. Miss Longan has just returned from a long and successful concert tournee in which she has appeared in every city of importance in the Middle and Western States, but her beautiful voice was never heard to better advantage than on this occasion. A strong factor of Miss Longan's success is her charming

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personality which wins her audience before her first song. She was warmly encored and the recipient of many beautiful flowers.

A Debutante Pianist

A very large audience assembled in the Florentine Room of the Congress Hotel on Tuesday evening, May 16, to listen to the program of piano works offered by Ruth Olson Crist. Considering this pianist's youth and talent, no doubt a bright future is in store for her. Her playing of Beethoven, Gluck-Brahms, Chopin and Schumann compositions was praiseworthy, and she was the recipient of much applause. It is understood that Miss Crist is a student from the class of Viola Cole.

Rumors Become Facts

In the *MUSICAL COURIER* of May 4 the following item appeared: "Another report was that a male choral society, which is under the same direction as the club above mentioned, would also have a new secretary and business manager next season." Since then Harriet Martin Snow, the popular manager of Central Music Hall, has been appointed successor to H. F. Grabo as business manager of the Mendelssohn Club, which is directed by Harrison M. Wild, who also conducts the Apollo Club of Chicago.

Sibyl Sammis MacDermid at Orchestra Hall

During the week beginning May 15, Sibyl Sammis MacDermid, was the soprano soloist at the Orchestra Hall Cinema concerts. Marie Ludwig also performed a harp solo during the course of the program. Mrs. MacDermid's first appearance was made in "Sacrament"—that very delightful little ditty from the pen of her gifted husband, James G. MacDermid. It was exquisitely sung by the soprano; likewise the "Dich Theure Halle" from "Tannhäuser," which Mrs. MacDermid sang with orchestral accompaniment. Isaac van Grove is the accompanist and his presence at the piano is a guarantee of splendid support to the soloists. The orchestra, under the efficient baton of Arthur Dunham, gave highly satisfactory renditions of Doppler and Smetana overtures besides affording excellent support to the soloists.

Ruth M. Burton Presents Talented Pupil

An interesting program of piano music was played Friday evening, May 19, at 800 Lyon & Healy Building (the new studios of the Mary Wood Chase School of Musical Arts) by Tillie Tatell, a pupil of Ruth M. Burton, of the Mary Wood Chase School. In her program, which contained Rameau's "Le Tambourin," Schubert's "Moment Musical," Chopin's mazurka, MacDowell's "Improvisation, Nocturne," "Br'er Rabbit" and "Hexentanz," Karganoff's "Adieu" the Rachmaninoff "Humoreske," and caprice by Sibelius. Miss Tatell displayed talent, which, if carefully developed, will carry her far along the road of success. Diligent and careful schooling also were reflected in her playing and Miss Burton may be proud of the success attained by this young student. Miss Tatell's reception was a warm one and her efforts were vigorously applauded.

Bush Conservatory Notes

On May 19, an unusually fine program was given by the Bush Conservatory at La Grange. A chorus of 200 voices conducted by H. Wilhelm Nordin, director of the Public School Music Department of the Bush Conservatory, was heard in the "Erl King's Daughter," by Niels Gade. The soloists assisting were Lillian Wright, soprano; Ora Frost, contralto and Mr. Nordin, baritone. A girls' chorus of fifty voices sang a "Legende of Bregenz" by Bendall and also a vocal arrangement of the Strauss waltzes.

On Friday evening, May 19, artist students of the Bush Conservatory gave a miscellaneous program at the Armstrong School in Rogers Park. The departments of voice, piano, violin and expression of the Conservatory were represented.

Mme. Aldrich a Visitor

Among the visitors at this office during the past week was Mme. Aldrich, who passed through Chicago on her way to the Pacific Coast. Mme. Aldrich will sing in Denver, Salt Lake City and Los Angeles and will concertize also on the coast.

Chicago Musical College News

Alfred M. Snyder, local banker, has given an additional \$500 scholarship in the Piano Department to be competed for the first week in September.

For the first time in its history the Chicago Musical College will, this season, hold its annual commencement exercises on Saturday evening. The fiftieth concert and commencement exercises will take place on the night of June 17 in the Auditorium Theatre.

The fiftieth annual competition for diamond, gold and silver medals in the Chicago Musical College was held last Friday and Saturday in the Ziegfeld Theatre. Complete announcement of winners in all departments will be made next week.

Notes

Shunzo Mitani, pianist, formerly a star pupil of Dr. Christian Balatka, is touring California, where he is said to be heralded by the press as the "Japanese Paderewski."

Mr. Mitani is one of the several successful artists who have come from the studio of Dr. Balatka, Edwin Schneider being another of the better known artists on the list.

Isabella Breyer, pianist, a pupil of Jeannette Durno, gave a recital at the West Division Street Presbyterian Church on Friday evening, May 19, assisted by Arthur Merz, baritone.

An evening club for students and lovers of music, drama, painting, sculpture and dancing has been formed, and the following officers elected: Emma Clark-Mottl, honorary life president; A. B. Battis, president; Ernest F. Ellington, vice-president; Marion Hattel, recording secretary; J. Gertrude Byrnes, corresponding secretary, and Harry Hulgen, treasurer. The first program will be given Friday evening, May 26, at the International College of Music and Expression, 63 Auditorium Building.

Willard Goldsmith's Operetta

Sung at Philadelphia

Willard Goldsmith has written the music for a new operetta, the book being the work of Lee Pape. This work, which is entitled "Princess Ping Pong," was given recently in Philadelphia, Pa., by the Balzoo Club of that city, an organization made up of members of the Young Men's Hebrew Association. Mr. Goldsmith's music is delightful, there being many airs which will undoubtedly become "popular." The orchestration throughout is excellent and



WILLARD GOLDSMITH,
Composer.

Mr. Goldsmith has achieved some delightful effects in the chorus as well as the various solo numbers.

Among the young men who made up the cast were Isadore J. Faggen, the Bing-Bong of Sing-Song; Alexis Rosenberg, his daughter, the Princess Ping-Pong; Bryon K. Kaufmann, as Gee-Gaw, The Lord Helpus of Sing-Song; Emmanuel M. Joblin, Jim-Jam, the royal chauffeur, who wins the heart and hand of the royal princess; and Samuel Gilbert, Hard Tack. There was also a chorus of twenty-five voices. The work was given under the personal direction of the composer. Others who contributed materially to the success of the evening were Clarence Duplaine as dance director and Lawrence J. Baraldi as musical director.

Pupils of Yon Studios in Final Concert of Season

Before a large and select Aeolian Hall audience, New York, Saturday evening, May 30, occurred the final concert by pupils of the Yon Studios, Carnegie Hall.

R. W. Edwards, organist, opened the concert with a fantasia by F. de La Tombelle, which he played with a good sense of rhythm and clear phrasing. This was followed by Blanche Foley, mezzo-soprano, who sang an aria by Mozart, "D'une Fausse Pitié." Miss Foley possesses a voice of much volume. Anna di Pietro played "Preludio e Fuga," in B flat major (for piano), by Bach, displaying a delicate touch and good understanding of the polyphonic style. Mrs. Stephen Smith, organist, performed "Christmas in Sicily" and a toccata, by P. A. Yon, with much dash and spirit. Her brilliant touch and independence won much favor. Robert E. Woods, who possesses a baritone voice of much flexibility, sang "Vittoria mio cuore," Carissimi, and "The Fool of Thule," by P. A. Yon. In the latter he pleased greatly in bringing out cleverly the humorous side of this charming song. Joseph Marone, pianist, played Liszt's sixth rhapsody with great dash, dis-

playing much talent, strength and repose. He gives every promise of becoming a pianist of authority. Helen A. Joye, organist, opened the second part of the program with Ravello's "Christus Resurrexit" and her own Pastoral in G. In Ravello's composition she displayed fine technical resources, while in her own work inspiration and intensity were the factors. Antonio Augenti, a tenor with a most pleasing voice, sang "Reve de Des Grieux," from "Manon" (Massenet). He received much well deserved applause. Alice J. Condon, in Liszt's "Sermon to the Birds," proved to be the possessor of an abundance of technic, fantastic mood and self-control. Giulia V. Grilli, mezzo-soprano, made an excellent impression with her artistic rendition of Saint-Saëns' "Mon cœur s'ouvre à ta voix." Her singing aroused general enthusiasm. Not alone does Miss Grilli excel in vocal art, but in well balanced effects as well. Her stage presence is delightful. Jessie G. McNeil, a talented organist and composer, rendered the difficult "Variations de Concert" (Bonnet) and andante from her own sonata for organ. Technically she conquered every detail, and musically she proved to be particularly gifted. The andante from her sonata is a well balanced composition in form and inspiration. Olive Carey Owens, who appeared in several public recitals during the past season, sustained the excellent impression previously made. She sang Debussy's "Romance" and "Depuis le jour," from "Louise," by Charpentier.

The climaxes of the evening were the ensemble numbers, duet from "La Bohème," sung by Messrs. Angenti and Woods, and quartet from "Rigoletto" with Agnes Seaberg, Miss Grilli, Mr. Bogatto and Mr. Woods. In this quartet Agnes Seaberg's singing won favor, as did Mr. Bogatto's, who is an old pupil of Mr. Yon and soloist at St. Francis Xavier's Church, New York. Mr. Bogatto's voice is of fine quality, especially in the high register.

The results shown at this concert are exclusively due to the indefatigable efforts of S. Constantino and Pietro Alessandro Yon. They have every reason to be proud of their pupils. Both were the recipients of many compliments and congratulations by professional and amateur musicians.

London Impresario Will Direct Farewell

American Tour of Emile Sauret

Daniel Mayer, the London impresario, who has been established in his American offices in the Times Building, New York, for several months, is in receipt of a cable communication from his London office, that Emile Sauret, the noted French violinist, contemporary of Ysaye, who has not been in America for some eight years, is desirous of making his farewell tour in America during the season 1916-17.

Sauret was born at Dun-le-Roi, Cher, France, May 22, 1852, and soon attracted the notice of De Bériot, and became his pupil, the last pupil he ever had. He began to tour at an early age, playing in the chief towns of France and Italy, in Vienna and in London, where he played at the International Exhibition of 1862 and also at the Alhambra. More important was his appearance at Alfred Mellon's concerts, Covent Garden, August 27, 1866. He played often at the French Court in the last days of the Second Empire. In 1872, he made his first visit to the United States, and his second in 1874, remaining here till 1876. In New York he met Von Bülow and Rubinstein, and on his return to Leipzig was welcomed by the latter, then engaged in the rehearsals of his "Paradise Lost." In May, 1876, at his debut in the Leipzig Gewandhaus, in Mendelssohn's concerto, he was most warmly received. He took lessons in composition from Jadassohn. He then returned to America, and it was not until 1877, when he went through Germany and Austria in two long and most successful tournees, that his reputation was established in his native country. In London he reappeared in 1880, and played at the Crystal Palace, April 24, and at the Philharmonic on the 28th, the Bruch concerto, No. 1. Liszt showed him much kindness, and they often played together.

Later he was appointed professor of the violin at Kulak's Academy in Berlin, and settled in that city, remaining there nearly ten years. He relinquished this post, however, in 1890, when the Royal Academy of Music, London, invited him to fill the vacancy caused by the death of the principal violin professor, Prosper Sainton. In 1903, Sauret again gave up the second professorship for a similar position at the Chicago Musical College, where he remained until July, 1906. Later he spent some time in Geneva, giving private lessons to a small coterie of pupils, many of whom followed him from America. He is a thorough musician, and has written a large amount of music, including an excellent method for the violin.

That the memory of his American triumphs have not been forgotten by the local managers in the United States and Canada is attested by the fact that Mr. Mayer is in receipt of numerous communications requesting future dates for this remarkable virtuoso.

NASHUA, N. H., ENJOYS ITS ANNUAL FESTIVAL

Three Concerts Given and Received Enthusiastically—Fine Work of Soloists and of Conductor Hood

Nashua, N. H., May 20, 1916.

The fifteenth annual music festival opened Thursday evening under auspicious conditions, with a large and enthusiastic audience, excellent soloists and orchestra, and the high school chorus singing like a matured, experienced choral society.

The two principal numbers of the evening were "The Four Winds," a lyric setting of Longfellow's "Song of Hiawatha," set to music by Carl Busch, and the dramatic cantata "Fair Ellen," music of Max Bruch. Not only was the music sung with animation and large tonal output, but the texts were given with fine differentiation and regard for the meaning of the words.

What the Soloists Did

Hazel Milliken, soprano, gave delight in her singing of the solo parts in the two cantatas and in her group of songs by reason of a voice of splendid quality and power, at all times fresh and limpid and of extended range. It is a voice equal in its entire range, with very brilliant upper tones. The management of her breath enabled her to phrase the music of "The Four Winds" with ease and effect, when the phrases were in themselves very taxing on the voice. She entered into the spirit of the texts, which she interpreted with the skill of a true artist, and thereby helped make the evening a delightful one. Her group of songs was well chosen to display the fine qualities of her voice, and her interpretation of them gave delight to the large audience. After her last song Miss Milliken was enthusiastically recalled.

Miss Barakian, contralto, sang her three songs in the second part of the program with buoyancy and beauty of tone, wide range of voice and excellent diction. She was recalled by the audience after her songs.

James Harrod, the tenor, made more than a favorable impression on this his first appearance in Nashua. It may well be said that he made a place in the hearts of the public that will cause him always to be welcome to this city. He sang with a voice of pure tenor quality of ample size and excellent intonation. His management of the

head voice was a delight to hear and the robust portions of his singing never sounded forced. He, too, was enthusiastically recalled after his three songs.

Mr. Codman showed dramatic quality in his voice, which is large, of true baritone quality and well managed as to breath and gradation of tone. In "Fair Ellen" Mr. Codman gave an interpretation forceful and effective.

Mr. Webster, cellist, played "Slumber Song," by Rimsky-Korsakoff, and "Tarantella," by Goens.

Conductor Hood and His Chorus

The conductor, Eusebius G. Hood, led as one who had confidence in his forces, and the singers manifested confidence in their conductor by observing his every indication of tempo, brilliance of effect, of subdued tone. The quality of the voices in this year's high school chorus is unusually good, pure and absolutely true to the pitch. The freshness of the voices was a delight to hear. That this high school should devote itself to the study of such serious works and give them with artists of wide reputation is building for Nashua a future of musical culture that cannot be overestimated, and which this city is sure to reap abundantly at a future time.

Ruth E. Ashley, the pianist, gave much valued help in reinforcing the orchestra in both choral works, and she gave beautiful, discriminative accompaniments to the singers. Walter Cotton, Nashua's admired violinist, played with the first violins of the orchestra.

The Final Concerts

Before another large and enthusiastic audience in City Hall, Friday evening, the final concert of the fifteenth annual musical festival was given by the Nashua Oratorio Society, under the direction of Eusebius G. Hood, with the same soloists who had delighted audiences at the previous concerts of the festival. The choral works presented were Coleridge-Taylor's "A Tale of Old Japan" and Deems Taylor's spirited setting of "The Chambered Nautilus." The Coleridge-Taylor cantata is a score that tests the quality of a chorus. It needs the light touch, the expressive tone, the phrasing neatly and delicately turned and rounded out.

To these demands the chorus rose admirably. The sopranos were alert to the beat of the conductor and mindful of the quality of their tone. The altos, too, aided much in the rich coloring of the music and the men's voices were flexible and musical to a degree far above the ordinary.

The soloists, too, were in the mood. Miss Milliken renewed the success of her previous appearances. At the close of the work by the tones of her voice and by her evident appreciation of the text she made an impression that will not soon be forgotten for the beautiful simplicity of its method.

Miss Barakian's work was artistic throughout.

Mr. Harrod managed his excellent voice with fine skill, shading his tones to suit the text and preserving the musical unity of the picture, and Mr. Codman sang expressively and enunciated with clarity.

"The Chambered Nautilus"

Deems Taylor's setting of "The Chambered Nautilus," which closed the concert, was given by the Oratorio Society here in 1915. It was well worth hearing again, however, for it is a fine bit of choral writing, worked up to an inspiring and spiritual climax, which the sing-

ers last night, familiar as they were with the music, gave with massive and vigorous effect that brought spontaneous applause at the close.

Between the two choral works each of the soloists was heard in operatic numbers to the accompaniment of the orchestra. Mr. Codman sang the aria "Eri tu," from Verdi's "Masked Ball," Miss Barakian did "My Heart Is Weary," from Goring Thomas' "Nadeschda," Miss Milliken gave the beautiful prayer from Puccini's "Tosca," and Mr. Harrod's voice was smooth and musical in the "Flower Song" from "Carmen," which he phrased skillfully and in which the good quality of his voice was evident to a marked degree.

Mr. Hood conducted throughout with the taste which marks all his work as we have heard it. He is a leader who sees into the heart of his music and is not content until he has revealed its secrets and made its beauties manifest. Fortunately, indeed, he is to have at his command singers who are in sympathy with him and a public that appreciates him.

The Matinee Concert

On Friday afternoon, following "The Bartered Bride" overture, Mr. Codman gave "Even Bravest Hearts," from "Faust," and a group of three songs. Miss Barakian was second on the program, with an air from Bemberg's "Joan of Arc," done in English. Later in the program, in her three songs, Miss Barakian strengthened her position as a singer in the hearts of Nashuans.

"Ah leve-toi Soleil," from "Romeo et Juliette," was sung by Mr. Harrod. This young tenor has a beautiful voice, with a big, resonant tone, which is controlled with consummate skill. This was manifest in his group of songs, where he had the broad legato of the best Italian singing, and again the pure lyric quality in the old English song, "The Lass With the Delicate Air," which he sang with the proper archness and charming feeling.

Miss Milliken appeared in a group of three songs, "The Little Gray-Blue Dove," by Saar; "The Elfman," by Wells, and "A Birthday," by Woodman, and with these she strengthened the fine impression she had made at the opening concert of the festival.

Anna Melendy Sanderson gave to all the singers accompaniments that were in good taste.

The Fame of the Festivals

Fifteen years of such festivals as have been given in Nashua, with the study and preparation they involve, mean a tremendous influence for the musical culture of the city. Few organizations of the kind have the unbroken record of achievement that the Nashua societies can point to, and the result has been that the fame of the concerts has spread far beyond the borders of the picturesque old city on the Merrimac.

SIDNEY R. FLEET.

Soder-Hueck Studios Open All Summer

The announcement that the Soder-Hueck studios will remain open during the summer, receiving pupils for special summer terms, has aroused great interest and letters and applications are coming in rapidly. Some singers from the West already have started this work and will remain throughout the summer. Although the real summer classes commence June 10, the serious student may start immediately, but it is advisable for those interested to make application at once.

New York, with its environs and opportunities, has become more and more a summer resting place for people from other portions of the country. Many teachers and singers combine pleasure with work during the warm weather, and the presence of Mme. Soder-Hueck, whose worth as a singer and pedagogue is unquestioned, will offer special inducement to such. Many capable artists now before the public are products of these studios, the method of her instruction being one which obtains results.

Not only is Mme. Soder-Hueck a singer of note, she is also a thorough musician and pianist. Her aim is to train not alone each voice to the utmost beauty of tone, but also to awaken the emotion and temperament in order to gain warmth in the interpretative quality. Each pupil is taken individually, according to his ability, character of voice, etc.; in fact, for what is best fitted to lead him to future success. Knowing the conditions for the opera and concert fields both here and abroad, Mme. Soder-Hueck is well fitted to lead them to success.

Situated in a convenient portion of the metropolis, the Soder-Hueck studios are well arranged and equipped with electric fans and connected with a breezy roof garden, conditions which make them particularly suited to summer work.

There will be weekly informal recitals, given by the many professional pupils of Mme. Soder-Hueck, to illustrate and demonstrate the results obtained. Following the musical program, refreshments will be served on the roof garden.

GEORGE FERGUSON
BARITONE
VOCAL INSTRUCTOR
Augsburger St. 64, Berlin W., Germany



ASA HOWARD
GEEDING
BARITONE
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Mrs. POTTER-FRISSELL, Piano Pedagogue, (LESCHETIZKY SCHOOL, certificated) instruct in the Higher Art of Piano Playing, and prepares for Public Appearances. Long and successful career abroad. Many pupils now figuring in the concert halls. Only serious pupils accepted. Address, Leubnitz Neuosttrass Villen Kolone Kirschwiese 1, Dresden.

Louis Bachner VOICE PRODUCTION
Studio: Konstanzer St. 62, Berlin W.

"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."
—Frank King Clark, Berlin, July 19, 1914.

MAESTRO FRANZ EMERICH VOCAL INSTRUCTION
and **MADAME TERESA EMERICH**
PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CHARLES DALMORSE, tenor, formerly Metropolitan Opera Co., and Covent Garden. Lehighria of Bayreuth festival.
ADAMO DIBUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TÄHLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Cáruo at the Berlin Royal Opera.
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FOSTL, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked * are those of pupils of Mme. Emerich.

Telephone Amt. Pfalzburg No. 2067 BERLIN, W. Nicholsburger platz 1



GROUP OF SOLOISTS AND CONDUCTOR OF NASHUA FESTIVAL.

This photograph was taken in front of the City Hall, where the festival was held. Front row, left to right: Ruth E. Ashley, pianist; Lusinn Barakian, contralto; Hazel Milliken, soprano. Seated: Eusebius G. Hood, conductor. Top row: Mrs. Anna Melendy Sanderson, pianist; James Harrod, tenor; John S. Codman, baritone.

ALICE NIELSEN IN SYRACUSE

**Popular Soprano an Immense Favorite at the Festival
—“Wins First Honors,” Says the Herald**

Alice Nielsen registered a striking and demonstrative triumph at the recent Syracuse, N. Y., Music Festival. The Herald credits her with achieving first honors, and says furthermore: “The swallow-flight of her light but exquisite soprano is perfectly suited to roles like ‘Cio Cio San,’ whose best known aria, ‘Un bel di,’ she sang. After her second aria the crowd was insatiable, and she appeased it with fireside songs. Nielsen leaves us crowned with the greatest success made by a singer at this festival, and perhaps with higher favor than any other artist repeatedly engaged by the directors has ever enjoyed. The two audiences yesterday were the largest of the week.”

Stojowski Artist-Pupils' Recital for Polish Victims' Relief Fund

Sigismund Stojowski gave a recital for the benefit of the Polish Victims Relief Fund on Friday evening, May 19, at Aeolian Hall, New York, on which occasion eleven of his artist-pupils participated, whose unusual performances reflected great credit on their illustrious teacher. It is unnecessary to go into minute detail regarding the artistic work of these students. Their playing was uniformly excellent and the young participants in the program received much well deserved applause.

At the conclusion of the recital the audience demanded Mr. Stojowski's appearance on the stage and cheered him heartily.

Mr. and Mrs. Ignace Paderewski were distinguished listeners in the audience.

The program was as follows: Toccata and fugue, D minor (Bach), Bernard Kessner; fantasie, C major (Haydn), Edward Brachocki; sonata, op. 26 (Beethoven), Ferdinand Wachsmann; prelude, B minor, op. 104, “Spinning Song” (Mendelssohn), scherzo, B flat minor (Chopin), Rose Beck; fantasie, F. minor, op. 49 (Chopin), Max Smalzman; “Novelette,” D major, “Kreisleriana,” No. 6 (Schumann), “Dans le desert” (toccata) (Paderewski), Louise Morales Macedo; caprice on airs from Gluck's “Alceste” (Saint-Saëns), etude (“Un Sospiro”) (Liszt), intermezzo “Pollaco” (Paderewski), Margaret Jamieson; “Pagodes” (Debussy), “By the Brookside” (Stojowski), “Cracovienne Fantastique” (Paderewski), Phyllida Ashley; “En automne” (Moszkowski), scherzino (Paderewski) fantasie on Verdi's “Rigoletto” (Liszt), Alfred Newman; “Amourette de Pierrot” (Stojowski), caprice (Paderewski), Eleanor Altman; “Legende,” op. 16, No. 1 (Paderewski), valse in D, op. 12, No. 2 (Stojowski), “Shepherd's Hey” (Grainger), Arthur Lossner.

Oscar Seagle's 1916 Summer School at Schroon Lake, New York

Schroon Lake, in the Adirondacks, will be the home of Oscar Seagle and a small class of his advanced pupils this summer. As Mr. Seagle has a long concert tour booked for next season he has been obliged to limit his summer school in order to get the proper amount of rest between two big seasons. A number of Mr. Seagle's present pupils will accompany him from New York City, among them Pauline Curley, Elizabeth Armstrong, Frieda Klink, Harold van Duzee and Mrs. Todd Lewis.

Greta Torpadie and Walter Vaughan Score Success

“Her Brother,” one-act operetta by M. H. Brown, was given its first performance at the last meeting of the season of the “A Kempis Club,” Montclair, N. J., May 9. The artists were Greta Torpadie, soprano, who has been so successful in the performances of opera comique given at the Princess Theatre this season, and Walter Vaughan, tenor.

The score of “Her Brother” is melodious and the libretto amusing, and Miss Torpadie and Mr. Vaughan sang

and acted their parts in a most artistic way. A miscellaneous program of songs was also given by Miss Torpadie and Mr. Vaughan, and both artists proved their success by responding with encores, and were enthusiastically applauded.

Regneas' Perpetual Motion

Recently a MUSICAL COURIER man called at the studio of the eminent vocal instructor, Joseph Regneas, to learn something of his summer plans, where he would sojourn during the warm months, etc.

To the caller's surprise, the answer was “135 West Eightieth street, New York City, for I shall be busy all summer with pupils and teachers from all over the states.”

Surely, although perhaps not realizing it, Mr. Regneas seems to have discovered the secret of perpetual motion, for he is very busy during twelve months of the year, giving of his store (inexhaustible, it would seem) of knowledge and energy. The interviewer ventured to suggest that every one needs a rest, to which Mr. Regneas rejoined buoyantly, “My week ends will suffice for recreation. You see I know how to work hard, but I also know how to rest hard, and two days' recreation out of every seven during the summer, will find me so replete with energy—that I'll be positively dangerous!”

Then more seriously, “Teaching singing is very fatiguing, but I seem to be blessed with more than the average amount of nerve force and energy, and a night's rest, after a day crowded with work, finds me again ready for the fray. I've had a winter full of interest, and I think I can remain within the bounds of modesty when I say I feel it has been successful in every sense of the word. Numerous pupils have secured leading church positions, and they have been in demand for concerts and oratorios all over the States; this is gratifying for it is the proof of the pudding.

“The several studio musicales have featured my more advanced pupils and have proven events of pure delight to the singers, their friends and myself.”


Grace Whistler Triumphs as Carmen

“Carmen” in concert form is rather an unusual musical offering. On April 28 it was presented in Newark, N. J.,



GRACE WHISTLER.

under the direction of Louis Arthur Russell with the chorus of the Schubert Oratorio Society. The principal soloist was Grace Whistler, the contralto, in the title role. Her voice is one of great natural beauty, particularly suited to the part of Carmen, and her vocalism excellent. She was the recipient of most enthusiastic applause from the audience. The principal numbers, especially the “Habenera” and “Seguidilla,” were followed by a veritable whirlwind of hand clapping. Aside from the excellence of her vocal work, Miss Whistler's temperament is so well fitted to the part that it would surely be a great pleasure to see her in it upon the operatic stage. It is one with which she had regular success whenever she sang it during her operatic career in Italy.

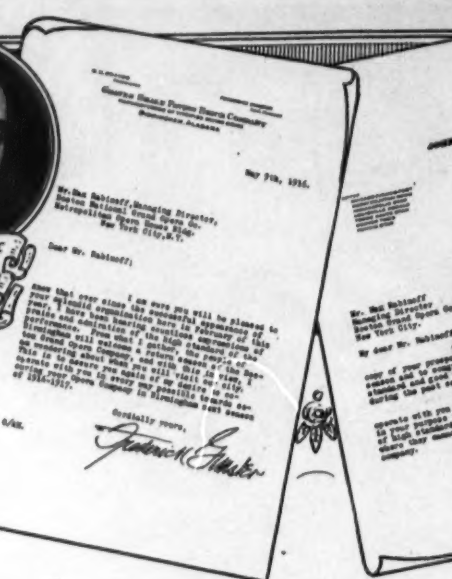


BANKERS TRUST COMPANY
New York, N.Y.
May 25, 1916.

Dear Mr. Rabinoff:

I am glad to hear that you are in the city and hope you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time.

Very truly yours,
J. P. Morgan

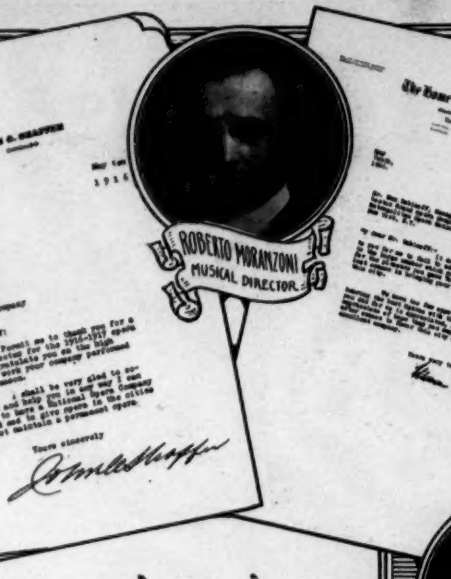


George Shuman
New York, N.Y.
May 25, 1916.

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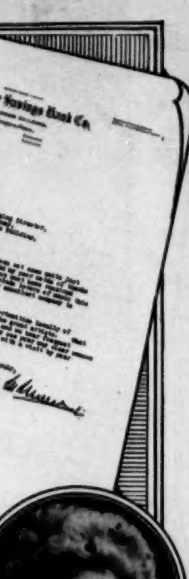


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Roberto Moranzoni
New York, N.Y.
May 25, 1916.

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Very truly yours,
Roberto Moranzoni




TAMAKI MIURA

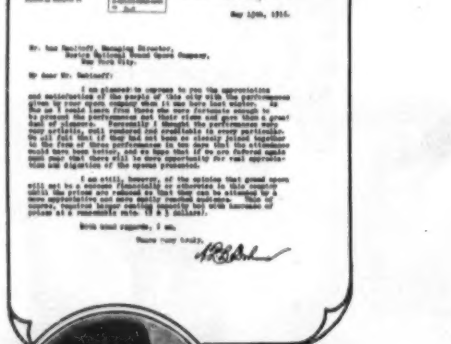
BOSTON-NATIONAL Grand Opera Company

A NATIONAL INSTITUTION

MAX RABINOFF, MANAGING DIRECTOR



MAGGIE TEYTE



Saint Paul Institute
New York, N.Y.
May 25, 1916.

Dear Mr. Rabinoff:

I am glad to hear that you are in the city and hope you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time.

Very truly yours,
Saint Paul Institute

FIRST TOUR JUST CONCLUDED SEASON 1915-1916

For the first time in the history of music in America grand opera of the finest character has exerted one effect upon the public of many cities: It has prompted the desire to have this distinguished organization reappear, every season hereafter, for a series of performances.

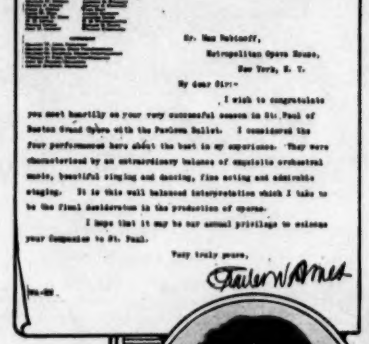
Permanent opera of the sort that prevails in the foremost opera houses of the world is thus assured to cities which, heretofore, have had such grand opera only in every two or three years—some not so often, and others not at all.

The record attained during the recently concluded 1915-1916 trans-continental tour by the Boston Grand Opera Company (rechristened the Boston-National Grand Opera Company to give it a title to conform to its national character) is in many respects the most remarkable known—as the public and newspaper verdicts convincingly prove.

For the coming season the company is being made artistically stronger than last, and numerically larger.

And, as the one grand opera company of first magnitude now regularly available, it is being sought by those communities that are building for a permanent operatic future.

On the next page will be found a list of the artists thus far engaged for 1916-1917, and the repertoire. It will offer Russian operas in the Russian language, with Russian mise-en-scene and complete Ballet Russe; French operas in French, Italian in Italian, German in German, and one English work in English.




Tailor
New York, N.Y.
May 25, 1916.

Dear Mr. Rabinoff:

I am glad to hear that you are in the city and hope you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time.

Very truly yours,
Tailor

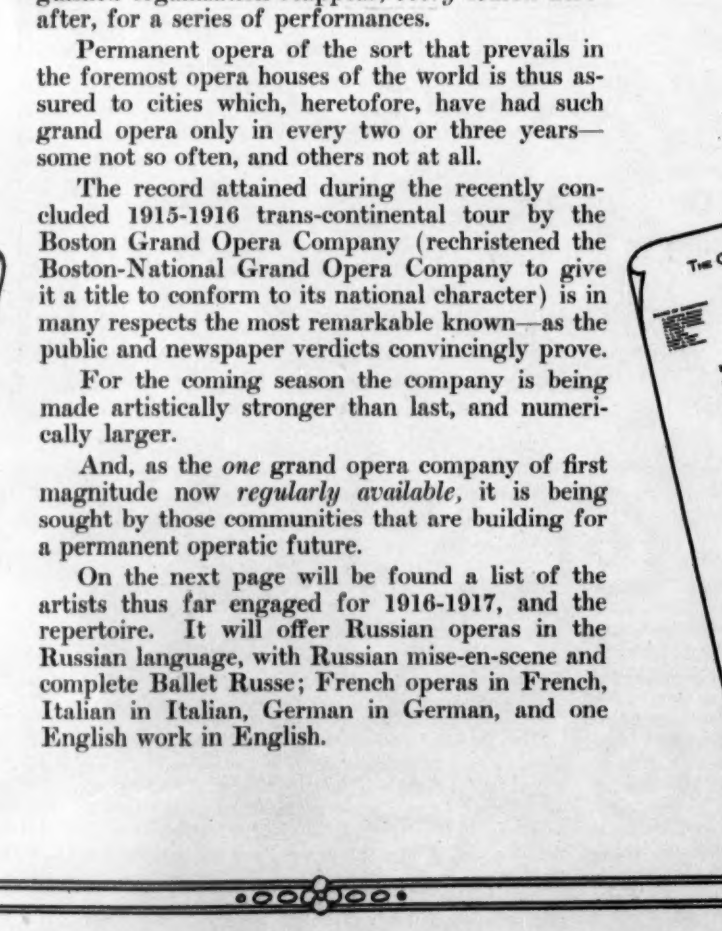


JOSE MARDONES
New York, N.Y.
May 25, 1916.

Dear Mr. Rabinoff:

I am glad to hear that you are in the city and hope you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time.

Very truly yours,
Jose Mardones

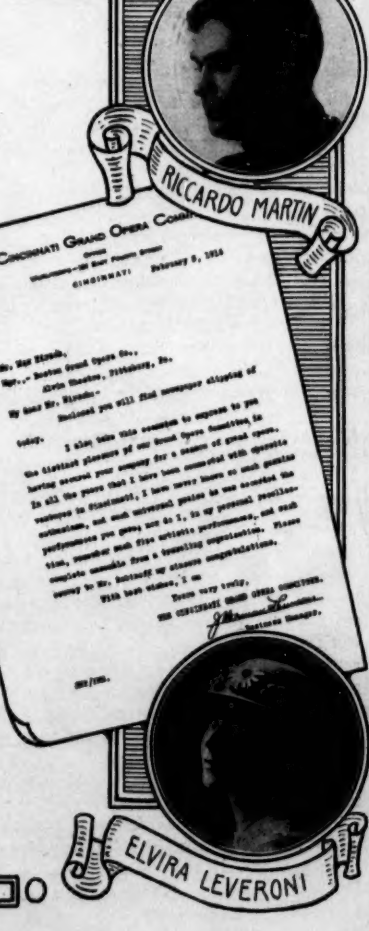


The Cincinnati Grand Opera Company
Cincinnati, O.
May 25, 1916.

Dear Mr. Rabinoff:

I am glad to hear that you are in the city and hope you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time. I am sure you will be able to see me at the office at some time.

Very truly yours,
The Cincinnati Grand Opera Company



RICCARDO MARTIN
New York, N.Y.
May 25, 1916.

Dear Mr. Rabinoff:

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Very truly yours,
Riccardo Martin




PHYLLIS PERALTA



ELVIRA LEVERONI



ELVIRA LEVERONI



GIOVANNI ZENATELLO


Dear Mr. Rabinoff,

I am so glad to hear of the success of the Boston National Grand Opera Company during the season just closed.

It was my privilege to attend the performance of "Madama Butterfly" in Boston, which I enjoyed very much indeed, as much as any one of the many performances of which I have seen in the past season. I am sure that the success of the Boston National Grand Opera Company is due to the high quality of the artists and the excellent management of the company.

I am, Sir, very truly yours,

Max Rabinoff, Managing Director,
Metropolitan Opera House Building,
New York City, N. Y.



MARIA GAY


Dear Mr. Rabinoff,

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Metropolitan Opera House Building,
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DOROTHY FOLLIS


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Metropolitan Opera House Building,
New York City, N. Y.



GEORGE BAKLANOFF

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Max Rabinoff, Managing Director,
Metropolitan Opera House Building,
New York City, N. Y.

BOSTON-NATIONAL GRAND OPERA COMPANY

A NATIONAL INSTITUTION

MAX RABINOFF, MANAGING DIRECTOR

SECOND TOUR NOW BOOKING—SEASON 1916-1917
PRELIMINARY ANNOUNCEMENT

ARTISTS ENGAGED
(Others to be announced)

Sopranos

Maggie Teyte
Tamaki Miura
Luisa Villani
Elvira Amazar
Phyllis Peralta
Dorothy Follis
Mabel Riegleman

Mezzo-sopranos and Contraltos

Maria Gay
Elvira Leveroni
Maria Winetzkaja
Fely Clement

Tenors

Giovanni Zenatello
George Arensen
Riccardo Martin
Romeo Bosacchi
Tovia Kitay

Baritones

George Baklanoff
Thomas Chalmers
Segura-Talian
Giorgio Puliti

Bassos

Jose Mardones
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"THAIS"—Massenet

In German
"HANSEL AND GRETEL"—Humperdinck

In Italian
"ANDREA CHENIER"—Giordano
"IRIS"—Mascagni
"TOSCA"—Puccini
"MADAMA BUTTERFLY"—Puccini
"JEWELS OF THE MADONNA"—Wolf-Ferrari
"AMORE DEI TRE RE"—Montemezzi

In English
"ENCHANTED GARDEN"—Holbrook

For information address MAX RABINOFF, Managing Director,
Boston-National Grand Opera Company,
Metropolitan Opera House Building, New York City.



THOMAS CHALMERS


Dear Mr. Rabinoff,

I am so glad to hear of the success of the Boston National Grand Opera Company during the season just closed.

It was my privilege to attend the performance of "Madama Butterfly" in Boston, which I enjoyed very much indeed, as much as any one of the many performances of which I have seen in the past season. I am sure that the success of the Boston National Grand Opera Company is due to the high quality of the artists and the excellent management of the company.

I am, Sir, very truly yours,

Max Rabinoff, Managing Director,
Metropolitan Opera House Building,
New York City, N. Y.



MARIA WINETZKAJA


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Metropolitan Opera House Building,
New York City, N. Y.



ELVIRA AMAZAR


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Metropolitan Opera House Building,
New York City, N. Y.



GEORGIJ ARENSEN

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Max Rabinoff, Managing Director,
Metropolitan Opera House Building,
New York City, N. Y.

MRS. MORRILL'S MUSICALE

Season's Final Presentation of Pupils at Hotel Majestic,
New York, a Social Event

On Thursday evening, May 18, Laura E. Morrill gave the last of a series of musicales at the Hotel Majestic, New York. As usual, there was a large and fashionable audience in attendance, the guests including Edith Mason, Enrichetta Onelli, Edgar Schofield, Grace Whistler and others prominent in the musical world, as well as C. Ward Traver, the well known painter. It is to the finished artist as well as the serious students that these musical programs make their appeal, and this fact speaks well for the arrangement

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ANNE ARKADII, Lieder Singer.

ELEONORA DE CISNEROS, Mezzo So-
prano, Chicago Opera.

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JOHN DOANE, Concert Organist.

VALENTINA CRESPI, Violinist, from
Milan.

CLARA WÜLLNER, Pianist.

LUCILE LAWRENCE, Dramatic So-
prano.

GEORG WALCKER, Basso.

HARRIET SCHOLDER, Pianist, and
HELEN SCHOLDER, Cellist, joint
recitals.

FRANK POLLOCK, Operatic Tenor.

SEASON OF 1916-17

Telephone: Murray Hill, 7958-2890
402 Madison Avenue (Carlton Chambers)

of the program and of its presentation by the pupils of this vocal pedagogy.

With one exception the singers presented at this final musicale have been studying with Mrs. Morrill but a comparatively short time, the exception being made by way of contrast.

"How do you dare to present an unprepared singer before a critical audience of the kind which frequents your musicales?" is the question that has been put to this teacher again and again. And invariably the answer is, "Simply because I believe it is essential to obtain poise early in the course of instruction."

Mrs. Morrill also believes in scientific voice culture, and these principles were demonstrated with excellent effect last Thursday evening. This invaluable asset of a public singer, poise, is one of the characteristics which marks the product of the Morrill studios, as those who have watched the progress of the various students have often remarked.

Florence Hale, Grace Nott, Elin Tastrom, Claribel Harris, Emily Coyle and Mrs. M. H. Stokes were the singers at the final event of this season. The program included songs by Hildach, Offenbach, Needham, Rogers, Sanderson, Puccini, Rachmaninoff, Rummel, Marion Bauer, Spross, Kramer, Tschalkowsky, Verdi, Strauss, Brähms, Wolf, Lehmann, Lang and Harry Rowe Shelley. Mrs. Morrill had every reason to feel proud of the manner in which each individual singer reflected credit upon her training. In addition to beauty of tone, the clarity of enunciation, which marked the rendering of the entire evening's program, was worthy of special mention.

During the course of the evening Mrs. Morrill gave a short talk regarding the work of the singers, prefacing her remarks with an explanation of what she means by scientific voice culture. She invited comparison by her audience of these singers next season, declaring that she felt confident that her method of procedure would be more than justified by the results obtained.

An outstanding feature of these musicales is the musicianly accompaniments which are furnished by Charles Gilbert Spross, the well known composer-pianist. His work made the finishing touch necessary for a most delightful evening.

Many in the audience have been attending these musicales for a number of seasons and therefore are in a position to appreciate the value of the instruction given by Mrs. Morrill.

According to various guests, on several occasions new pupils have been presented whose voices were in such a condition that it seemed utterly impossible for them ever to profit by the instruction given by Mrs. Morrill, and yet in a number of instances those same pupils are now successfully appearing in church, concert, oratorio and opera, as those who have watched their progress will bear witness.

Letter From Alexander Bloch

To the Musical Courier:

I note that Victor Kündö has an advertisement in your paper in which he states that he is the "sole authorized exponent of the system of Leopold Auer."

I find this statement to be an injustice to myself and to those colleagues who have studied with Professor Auer and have received endorsements from him. I find it impossible to reconcile it with the following letter from Professor Auer, which I received recently:

Petrograd, April 10, 1916.
MY DEAR MR. BLOCH—Your letter of May 7 reached me safely. The book has not arrived as yet, but allow me to repeat my wish of a big success for it.

In regard to that part of your letter about Mr. Kündö, I must acknowledge that I agree with you implicitly, and therefore have written a registered letter to him today, requesting him not to use my pupils' names as well as the word "sole" in connection with "authorized exponent" in his advertising. As a matter of fact, I intended to write him about this some time ago, as it never was my intention to allow him the title of "sole" authorized exponent, and not my principle to show favoritism to any particular pupil.

I sincerely hope that my letter to Mr. Kündö will produce the desired effect, and cause him to discontinue these objectionable traits. It is self understood, that if I endorse your little book on my system, you also have the right to teach it.

I intend to spend the summer in or near Kristiania, Norway, and am sorry you will not be able to be there with us.

With kindest regards to both your wife and you, I remain,
Sincerely yours,

New York, May 19, 1916.

L. V. AUER.

Albert Liefeld Directs Concert of Pittsburgh Ladies' Orchestra

An interesting event in the musical annals of Pittsburgh was the concert given there recently by the Pittsburgh Ladies' Orchestra, Albert D. Liefeld, conductor. This organization consists of about thirty pieces, with Eda Keary as concertmaster. The orchestral numbers included Reeg's march, "Emblem of Peace," which opened the program; the overture to Boieldieu's "The Calif of Bagdad," Drla's "Serenade," the Venetian love song from Nevin's "A Day in Venice," "La Moskovite" (Maurice), the bridal proces-

sion music from Wagner's "Lohengrin," the intermezzo from Delibes' ballet, "Naila," Tschalkowsky's "Chanson Triste," Liefeld's march heroic, "To the City Eternal," and a descriptive fantasia by Langey, entitled "A Yankee's Trip Abroad," which concluded the evening's enjoyment. Although the orchestra did excellent work throughout the program, the Liefeld number aroused special interest.

Marie Sprague, soprano, sang a number by Ardit and a group of songs in English which included "Summer," from Ronald's "Cycle of Life," Rogers' "The Star," the same composer's "A Winter's Tale," and Liefeld's "All Hail, America!" this last being given by request. Another soloist on the program was Aldene Hoge, who played Herbert Clark's "Carnival of Venice."

Newcomb School of Music Notes

At the Newcomb School of Music of New Orleans, Leon Ryder Maxwell, director, it is the custom to celebrate important anniversaries by presenting representative programs. New Orleans music lovers still remember and occasionally speak of the pleasure and instruction they received from the celebrations of the Liszt, Verdi and Wagner centenaries given within the past few years. This year the Newcomb School of Music recalled the memory of Shakespeare in a rather unique way. Most of the concerts in honor of the great poet's tercentenary have been presentations of various settings of Shakespeare's words, regardless of any other connection with Shakespearean traditions. At Newcomb, however, the commemorative concert given Wednesday evening, May 10, was devoted entirely to music of the Elizabethan period, music which Shakespeare himself knew. A small chorus, organized and directed by Professor Maxwell, sang the popular part song, "Awake, Sweet Love," written by Shakespeare's contemporary, John Dowland, and the no less familiar madrigal, "Now Is the Month of Maying," of which the celebrated Thomas Morley was the composer. The members of the chorus were Camille Gibert, Mrs. N. L. Moseley, Laura Stevenson Spang, Mrs. M. G. Charbonnet, Adele Vallas, Elsie Voss, Hermance Wolbrette, L. J. Robbert, Albert L. Voss, Joseph M. Gwinn, Jr., and C. A. Hanson. In addition to the choruses, Virginia Westbrook and Laura Stevenson Spang, both members of the Newcomb teaching staff, sang several old ballads mentioned in Shakespeare's plays and groups of songs from the dramas with the original musical settings. Professor Maxwell opened the program with a short talk on the music of the Elizabethan period and on Shakespeare's connection with the songs of the program. A large and very appreciative audience was present.

In the afternoon of the same day the twenty-fourth and last of the weekly recitals of the Newcomb School of Music was given by two pupils, Cecile Kron and Fannie Gross, who played the following program:

Rhapsodie Hongroise, No. 10.....Liszt
Cecile Kron.
Preludes.....Debussy
No. 9, Hommage à S. Pickwick, Esq.
No. 6, General Lavine—eccentric.
Liebesträume, No. 3.....Liszt
Spinning Song from Flying Dutchman.....Wagner-Liszt
Fannie Gross.
Barcarolle, op. 10, No. 3.....Rachmaninoff
Le Sanctuaire.....Dvorsky
Improvisation.....Cyril Scott
Miss Kron.
First Movement of Piano Concerto in A minor, op. 16.....Grieg
Miss Gross.

Margaret Lowry, of the graduating class at the Newcomb School of Music, New Orleans, appeared in her final concert on Friday evening, May 12. One of the requirements of the school is that each of the graduates shall present a thesis on some important subject in music, compose a work for chorus and orchestra, or appear in a public recital. Three of this year's class have chosen to give graduating recitals. Miss Lowry was the first of the three to show the results of her work at Newcomb. She has been a student at the school for about five years, four of which have been spent in the regular courses. She has, therefore, an excellent musical equipment in the theoretical and historical branches as well as in her chosen instrument, the piano. She has also broadened her outlook by completing several college courses in the modern languages, English literature, etc. Her recital showed the breadth of her training, because, in addition to the expected technical equipment, she displayed a comprehension of the formal outlines of the work in her musicianly phrasing and appreciation of the importance of tone coloring.

The big numbers of Miss Lowry's program were the "Sonata Eroica" of Edward MacDowell, the tenth Hungarian rhapsody of Franz Liszt, and the B flat major concerto of Beethoven. In the last number she was assisted by her piano teacher Chev. Dr. Giuseppe Ferrata, who played the second piano arrangement of the orchestral accompaniment. A group of short Chopin numbers, Grieg's "Danse Caprice," and Cyril Scott's "Chansonette" comprised the rest of the program. Miss Lowry's audience was very enthusiastic in its applause and the young graduate received many flowers from her admiring friends.

Mary Armstrong, Dunning Exponent, Adds Effa Ellis Perfield System

Mary Chontrelle Armstrong, authorized by Carrie Louise Dunning to teach the Dunning System of Improved Music Study for Beginners to teachers, recently completed a five weeks' course in this instruction at Indianapolis, Ind. As may be seen from the accompanying photograph, the work is done with apparatus which aids in training the children more after the manner of a game than as a study. One of the features of the course, which makes an especial appeal to teachers, is the fact that they may return for review as often as they desire, this review being given gratis.

About the middle of June Miss Armstrong will open a class in New York at her studios, 100 Carnegie Hall, and a similar course will commence August 7 at Asheville, N. C. Miss Armstrong declares emphatically that this Southern class will be the last one she will undertake outside of New York, the field in the metropolis having grown so extensively as to require her presence there continually. October 1 she will open a music school in New York, where she will give this normal work in a twenty weeks' course.

Because many teachers wish to instruct large classes (public schools, settlement and assembly work), where it is impossible to use the apparatus necessary for the Dunning system, Miss Armstrong has added to her normal training the Effa Ellis Perfield system. This course is based on inner feeling, reasoning and drills by means of the eye, the ear and the sense of touch. This system has started 30,000 children in melody building in the past three years.

"It is a perfectly natural, normal and healthy thing to do," declared Miss Armstrong, "to express through music, and, although these children may not develop into a Bach, a Beethoven or a Wagner, they are all on the road to appreciation, which is the great thing to be developed in order to have a really musical America."



MARY C. ARMSTRONG'S INDIANAPOLIS CLASS IN THE DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS DURING A LESSON AND REVIEW OF THE SYSTEM.

Left to right (standing).—Lucy Merideth, Rushville, Ind.; Beulah Blue, Indianapolis; Margaret Ricker, Indianapolis; Dora Klepper, Teachers' College, Indianapolis; Una Clayton Talbot, Indianapolis.
Left to right (sitting).—Jeanne Hulfigan, Munice, Ind.; Bertha Cameron Buryatt, College of Musical Art, Indianapolis; Mary Louise Spencer, Indianapolis.

Mme. Barrientos En Route Abroad

The noted Spanish coloratura soprano of the Metropolitan Opera Company, Maria Barrientos, has achieved a fivefold triumph wherever she has sung with the company—in New York, Boston, Philadelphia, Brooklyn and Atlanta. She left on the steamer Antonio Lopez on Wednesday evening, May 10, with her mother, George, her little son, and her maid. Mme. Barrientos will disembark in Cadiz in order to avoid the risk of a voyage in the Mediterranean to Barcelona. She will continue by train to Barcelona, where she will spend a few days at her home. She will then go to Paris, after only five days on the European continent and will leave there for a season of twenty performances in South America. Some of these performances will take place at Buenos Ayres, where Mme. Barrientos is a national favorite, and after that she will sing in the following cities: Montevideo, Sao Paulo, Rio de Janeiro. After her operatic season, which is sure to be another great triumph for the Spanish prima donna, Mme. Barrientos will set sail for New York and will commence her concert season early in November under the direction of the Metropolitan Musical Bureau.

As one of the best known coloratura sopranos on the concert stage today, Mme. Barrientos will fill a peculiar gap in America's musical life. This has already been proven by the great interest she has created throughout the country. In her last week's sojourn in America Mme. Barrientos appeared twice on the concert stage, once for a musicale in the home of Mrs. Edward Stotesbury, in Philadelphia. After this was concluded Mr. Stotesbury, it is said, rushed up to her manager and expressed himself in the most lavish terms of praise of her art. An audience of representative Philadelphians showed Mme. Barrientos a display of enthusiasm as great as any she had yet received.

On the following Sunday night she sang selections from Granados' songs at the benefit concert for the Granados orphans at the Metropolitan Opera House, which merely helped to reaffirm the name she has already created for herself in America. After her concert season she will, of course, return to the Opera House for the fulfillment of her engagements there.

On June 6 the Liberty Theatre, New York, will have the premiere of Thomas Dixon's moving picture, "The Fall of a Nation," with music by Victor Herbert.

Sol Cohen, Violinist, of Peoria, Ill.

When a young violinist was needed for the trio of which Rudolph Reuter and Richard Wagner are members, Sol Cohen, well known musically in the State of Illinois, was chosen. Mr. Cohen's work also as soloist at the last Music



Teachers' State Convention proved him to be a young man of decided talents and much temperament.

Mr. Cohen is a prominent teacher of the violin in Peoria, Ill.

Six New Compositions by Emil Kronke for Young Pianists

Emil Kronke has recently had six of his new compositions for young pianists published by Hinds, Noble & Eldredge, New York. The names of the little pieces are: "Polonaise," "Waltz," "Sailors' Hornpipe," "March," "Gallop," "Back to Work," and all of them, with the exception of the last one, are as easily recognized by their respective musical styles as by their titles. This is a decided merit in a composition, as it helps to fix a standard in the mind of the young pianist by which other compositions may be judged.

No. 1 and No. 2 are both in 3-4 time, for instance. But no one could possibly mistake No. 1 for a waltz or No. 2 for a polonaise. The sailors' hornpipe is likewise an ex-

cellent example of the old English dance and could not be taken for the march which follows it, though they are both in 4-4 time. The gallop is also characteristic. "Back to Work" is an attractive study in lightness and agility. All six of the pieces are musically interesting, well written for the piano, and sound much more brilliant than they are actually difficult. They are all carefully fingered and ready to be set before the student. Each piece is short enough to be learned at one lesson.

Granberry Piano School Recitals

Maude Henderson, pupil of Dr. Nicholas J. Elsenheimer, of the Granberry Piano School, George Folsom Granberry, director, New York, gave a most successful recital in Carnegie Chamber Music Hall. Her program included a Beethoven sonata, Grieg's ballade and variations on a Norwegian theme, toccato and fugue in D minor by Bach-Tausig, the "Waldestrauchen" of Liszt, nocturne, etude and scherzo by Chopin and the Liszt arrangement of Arcadelt's "Ave Maria."

On Monday evening, May 8, a concert of works of Dr. Elsenheimer was given in the same hall. These consisted of sacred compositions for mixed voices, instrumental compositions, songs and incidental music to Tennyson's "Dream of Fair Women." The poem in this latter instance was illumined by Charlotte Spooner as Helen of Troy, Maude Henderson as Iphigenia, Elizabeth Barnes as Cleopatra, Gabrielle Drosse as Jephtha's Daughter, Grave von Culin as the Fair Rosamond, Elsa Pfalz as Queen Eleanor, Helen Oliver as Joan of Arc, Marion Boyd and Agnes Traynor as attendants of Cleopatra.

Charlotte Spooner, pupil of Dr. Elsenheimer, assisted by Mary Craig, soprano, was heard in recital Saturday evening, May 13. The program was made up of works by Bach, Beethoven, Donizetti, Schumann, Chopin, Schubert and Liszt.

A Kidd-Key Pupil Wins

Mamie Davis Bolton, of Whitesboro, Tex., was a winner in the State musical contest held at Waco recently under the auspices of the Federated Clubs of Texas. Miss Bolton, who was for several years a pupil in the Kidd-Key Conservatory at Sherman, Tex., earned the right through her recent victory to play at the current N. F. W. C. convention in New York.



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A RETURN TRIP TO ST. LOUIS

BY RENE DEVRIES

General Representative of Musical Courier Visits Thriving Missouri City and Meets Many Local Musicians—
Observes Much New Tonal Activity—Facts About the Orchestra

(Continued from last week.)

Oscar Condon's Views

Several St. Louis musicians informed the general representative of the *MUSICAL COURIER* that Oscar Condon, manager of the music department at the Baldwin Piano Company, spoke rather harshly about the *MUSICAL COURIER*. Mr. Condon was visited and stated that the *MUSICAL COURIER* is one of the best musical journals published and denied that he ever spoke unkindly about the paper.

In relation to Mr. Condon it might be interesting to say that while I was in St. Louis I read in the daily papers that Irma Biebinger, dancer, was awarded a verdict of \$100 by a jury in Justice of the Peace Slater's court last Thursday against Oscar Condon. Miss Biebinger claimed that \$100 was given to Mr. Condon by her three years ago in furtherance of a contract which provided he was to obtain for her an engagement as a dancer in New York at \$350 a week. Mr. Condon testified that he went to New York in behalf of Miss Biebinger and that his expenses amounted to \$105. He testified further that he tried to secure a dancing partner for Miss Biebinger and that he purchased ten photographs of her from Murillo, which he sent to various agents. Miss Biebinger produced a contract signed by Condon and herself in which he agreed to "exploit, advertise and secure her engagements." Nothing was said about his securing her a dancing partner, she said, and stated further: "Why, I had a dancing partner and was filling an engagement at that time at the Columbia Theatre. I afterward went East and secured the engagement myself, which I sent Mr. Condon to New York to obtain for me, and which he failed to obtain." Mr. Condon's lawyer declared in summing up that "if one penny damage is given against Mr. Condon, it will stamp him as a thief in the eyes of the world." Miss Biebinger's lawyers ridiculed this assertion and declared they made no such charge against Mr. Condon. After being out half an hour the jury returned a verdict for the full amount sued for by Miss Biebinger.

Visits From Marie Ruemmeli and Eula Dawley

The first visitors that I had the pleasure of receiving at the Jefferson Hotel were Marie Ruemmeli, concert pianist and teacher, and Eula Dawley, soprano and vocal instructor. Miss Ruemmeli, who commenced her work with Ella Kreckhaus, of St. Louis, with whom she studied for a number of years, journeyed to Europe and four years ago Miss Ruemmeli went to Berlin, where she studied with Da Motta. At the end of her first year with Da Motta Miss Ruemmeli was chosen as one of three of that distinguished teachers' pupils to appear at the Klassen Vorspiel, at which Miss Ruemmeli played the E flat minor concerto of Kaun, the master himself at the second piano. Later Miss Ruemmeli went to Lugano, Italy, to study under Ernesto Consolo and from there to Paris, where she spent the past three years as a pupil of Isador Phillip. Miss Ruemmeli made her debut at the Salle Villiers on March 2, 1914, achieving a genuine triumph. When Miss Ruemmeli left Paris she was charged with a highly important and valued commission from her teacher Isador Phillip, who honored his American teacher and recital pupil by entrusting to her the English edition of his famous elementary method. When completed the book will be published by Durand of Paris. Miss Ruemmeli's studio has been established in St. Louis in the Studio Building and she divides her time between the concert platform and teaching.

Insult to American Women

Miss Ruemmeli as well as Miss Dawley informed the general representative of the *MUSICAL COURIER* that they, as American girls (Miss Ruemmeli being born in St. Louis

and Miss Dawley in Texas), considered a certain journalistic lecturer's remarks an insult to American women, and that personally they were grateful to Mr. Liebling, editor-in-chief of the *MUSICAL COURIER*, for the way he as well as this paper has answered the "propaganda," adding that "the defamatory lecturer probably does not know American girls." They also said that the "propaganda" was very foolish because it was unjust to the many Americans studying on the continent and absurd at the present time as, on account of the war, very few American girls now are in Europe and that the old fashioned lecturer should change his topic, which no longer is timely.

Miss Dawley informed me that the *MUSICAL COURIER* is practically the only musical paper seen in Europe. Miss Dawley has been said by the Paris critics to enunciate French as perfectly as a native woman. Besides studying with D'Aubigne Miss Dawley was several years under Cotogny in Rome. Miss Dawley will make a tour of the Middle West next year, but probably will keep her vocal studio in St. Louis. Miss Ruemmeli will give three piano recitals in St. Louis under the management of Elizabeth Cueny and will have also the assistance of Miss Dawley.

The Strassberger Schools

A call at the Strassberger Conservatory on the South Side revealed the fact that besides the North Side school, the large demand made upon the institutions made it an obligation for the Strassbergers to add another school to their well known institutions in the Lincoln Building, known as the O'Fallon Park branch. This is for the convenience of their many patrons and friends in that rapidly growing locality. The Strassbergers have now three conservatories in St. Louis. Several of the teachers at the Strassberger conservatories have world-wide reputations. Samuel Bollinger, whom I had the pleasure of meeting again (and who, by the way, has been subscribing to the *MUSICAL COURIER* for the past twenty-six years) has just won the prize in the orchestral division of \$150, with his fantasy suite "The Sphinx." The prize was won in a competition inaugurated by the St. Louis Art League, the jury being composed of Ernest R. Kroeger, chairman; Ethan Allen Taussig, Charles Galloway and Max Zach. Mr. Bollinger is an orchestral composer of international fame, whose works appear in the repertoire of the St. Louis Symphony Orchestra, American Symphony Orchestra, and others. Felix Heink also teaches piano at the Strassberger school. Charles Galloway, the well known organist, conductor and choir director, has been teaching at the Strassberger school since 1901 organ, harmony, counterpoint and composition. The Strassberger Conservatories, which are among the leading music schools in the country, will through Manager B. Strassberger make several important announcements in the very near future that will be of interest not only in St. Louis, but in many other communities as well.

Elizabeth Cueny Successful

Elizabeth Cueny, who has just concluded a most successful year in the managerial business, will present next year under her personal management at the Woman's Club Morning Course Frances Ingram, Arthur Shattuck and Albert Stoessel in joint recital; Monica Graham and Walter Allen Stults in joint recital and the Barrere Ensemble. Miss Cueny has achieved much fame as one of the most successful managers in the country. She presented last season most of the Ellis Bureau attractions and on each occasion the sold out sign appeared. Next season besides her private course at the Woman's Club she will manage locally several very big attractions. Miss Cueny is certainly a big asset in the musical life of St. Louis. She understands her business and helps in bringing up St. Louis in the musical world.

Frederick Fisher

Frederick Fisher is the conductor of the Pageant Choral Society and second concertmaster of the St. Louis Symphony Orchestra. He also conducts the Concordia Seminary Orchestra of two hundred members. He is a very thorough musician and a very capable conductor.

J. Saunders Gordon and His Artists

J. Saunders Gordon, for twenty years manager of musical artists, has opened a managerial bureau at 915 Olive street. Under his management will appear Evelyn Egerter, soprano, a stellar pupil of L. d'Aubigne. She was a prima donna of the Boston Opera Company under Henry Russell and has sung with several opera companies on the continent. She has been called "the soprano with perfect enunciation," owing to the distinctness of her work in singing. On a test a stenographer was able to take down every word she sang during a concert. It is said that Miss Egerter can sing equally well arias written for dramatic, lyric and coloratura sopranos and for that reason she calls herself a "heavy lyric soprano." To her exceptional versatility are equally practical a dramatic song like Horsman's "Bird of the Wilderness," a lyric song such as Brahms "Am Sonntag" and that most taxing of coloratura arias, the Mad Scene from Thomas "Hamlet," Miss Egerter will appear in joint recital with Edna Gockel-Gussen, concert pianist.

Mme. Gockel-Gussen has achieved a distinguished career. She is a favorite pianist of the famous composer-pianist Xaver Scharwenka. Under her maiden name of Edna Gockel she appeared as soloist with the Boston, Chicago, Cincinnati and other great orchestras. She retired from public life a few years ago after her marriage and it was through the solicitation of Mr. Gordon that she was recently persuaded to return to the concert stage.

Edna Sharp-Bradford, lyric soprano; Hans Richards, pianist; Jules Falk, violinist; Walter Keller, organist, and George Sheffield, tenor, are also under the management of Mr. Gordon, who will manage in the South and West Anita Rio, Alice Verlet and Charles W. Clark. Mr. Gordon also will have under his direction the Metropolitan String Quartet.

Ernest Richard Kroeger

A visit to the Kroeger School revealed that institution as busy as ever. Mr. Kroeger, one of the best known American pianists and composers, gave this year many piano recitals which were prominent among the season's musical attractions. It is understood that the Kroeger School of Music insists upon a very high standard in the different grades, and the study of harmony, counterpoint and composition is essential in order to receive a diploma regulated according to the grade completed. The Kroeger School of Music uses in both piano department and harmony the series of "Progressive Piano Lessons" published by the Art Publication Society, of St. Louis.

Re the Art Publication Society

The Art Publication Society also was visited, and this visit again brought me into contact with R. S. Waldron, vice-president of the society, and Emerson Whithorne, the executive editor. In less than three years the Art Publication Society, of St. Louis, London, Berlin and Vienna, has, under the guidance of its president, J. P. Blake; its vice-president, R. S. Waldron; secretary, Ed. S. Wesson; editor-in-chief, Leopold Godowsky, and co-editors, Josef Hofmann, E. Stillman-Kelly and Emil Sauer, achieved fame for the "Progressive Series of Piano Lessons," which in August, 1913, appeared without great heralding. At that time the ideals of the Art Publication Society, publishers of this work, were looked upon with a certain amount of tolerance by people who thought they understood the musical profession. The Art Publication

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Society went on record from the very start for the standardization of music study. The society believed that there should be text books written, and examinations and rigid grading tables approved by the highest musical authorities which should serve as a standard from the Atlantic Coast to the Pacific Coast. It would then be possible for a child to study with a teacher in Maine and after a certain period move to San Francisco and continue with the study of music from the exact point at which he left it with his New England teacher. This would only be possible providing the teachers in Maine and California could come to an agreement as to the child's musical knowledge. The editors and officers of the society were also convinced that music study should be given its proper place in the public schools; that the average child should have the opportunity to obtain a thorough musical education without the great expense heretofore attached to it. Knowing the highly scientific character of a theoretical study of this art, they believed that an intensive study of music would do as much toward the development of the child's brain as the study of mathematics, Latin or any other major study. They went even further, in contending that it was not only beneficial, but a necessary part of the child's education, that music should be an important study in the school curriculum.

As stated above, it now is less than three years since the Art Publication Society launched these ideas, and already the Cincinnati high schools, under the musical supervision of Walter Aiken, had last year seventy-two pupils seriously studying music, and incidentally it might be stated also that the "Progressive Series of Piano Lessons" has been used as a text work in the Cincinnati schools. The same may be said of the Detroit high schools, which also have adopted the work. Will Earhardt, director of music in the Pittsburgh public schools, after praising the finely correlated text material of the "Progressive Series," makes the following statement: "Therefore, all pupils of the Pittsburgh high schools who study the 'Progressive Series of Piano Lessons' may, upon application to their principal, include music as a major subject. In order to obtain major credits, each pupil would be required to meet all the conditions and pass the various examinations outlined in the booklet requirements for high school credits on the 'Progressive Series of Piano Lessons.'" This regulation goes into effect September, 1916. The Catholic Schools of America have been praised for the manner in which they conduct the musical classes in their schools. Quick to see the advantage of a work of such broad scope, already over 600 large Catholic institutions have adopted the "Progressive Series of Piano Lessons." Also Prof. Otis Dann, professor of music of Cornell University, has arranged to have the "Progressive Series" included in the summer normals of 1916-17. Other universities are following the lead of Cornell. The University of Kansas is using the "Progressive Series" in its school of fine arts, which is so well directed by Harold L. Butler, the well known instructor, pedagogue and MUSICAL COURIER representative in Lawrence.

Aside from these achievements in association with public schools, already hundreds of eminent musicians are enthusiastic teachers of the series, and, as Mr. Whitmore, from whom most of the above statements are quoted, would say, "This all goes to prove that idealism may be successfully linked with legitimate business. A few years ago it would have seemed not only improbable but impossible that a publishing house could actually afford to limit the sales of its material to and through teachers who had submitted satisfactory proof of their ability to teach this material efficiently. The day is not far distant when the leading teachers of music across this vast country will realize the tremendous importance of putting the study of music—not merely pianistic facility—on a sound educational basis."

May Birdie Ditzler

May Birdie Ditzler, the well known pianist, teacher and MUSICAL COURIER St. Louis correspondent, piloted ye scribe all over town and helped in receiving visitors at the hotel. Speaking about Miss Ditzler, it might be well to state that she received her musical education at the Milliken Conservatory of Music and under the late William H. Sherwood. She has had much experience in teaching class lessons as well as private instruction from the elementary through the artist grades.

Managers in St. Louis

While in St. Louis I had the pleasure of a talk with Clark Shaw, the well known manager, who is booking the Ellis Course all through the Middle West, which includes most famous names in the musical world. Mr. Shaw, among other things, informed us that "Kreisler's dates sell

like hot cakes, the dates being sold for from \$1,500 to \$3,000, the difference in price depending on the seating capacity of a house." Considering that only two or three years ago Kreisler could be bought for \$800, the monetary strides made by this great artist through his manager can be called nothing short of phenomenal.

Another manager seen and spoken to in St. Louis was Mrs. Herman Lewis, who had just booked several of her artists to appear in St. Louis and surrounding communities. Mrs. Lewis looked the picture of health and activity.

We also interviewed in St. Louis Mr. Jones, of the well known firm of Haensel & Jones, of New York, who is tour manager of the New York Symphony Orchestra, for which organization he secured seventy-six concerts, the one in St. Louis being the sixty-fourth of the tour. "We left New York on March 15," said Mr. Jones, "and played on the Coast from Seattle to San Diego. In the latter city concerts were attended by 36,000 persons. On May 17, 18 and 19 we will appear at the Spatsburg festival, this being our eleventh consecutive season there." We congratulated Mr. Jones for the good work done by him and his associates, and after shaking hands we took leave of the popular manager and directed our steps toward Walter Damrosch, with whom we had a very nice little chat.

New President for St. Louis Orchestra

John W. Fowler has been elected president of the St. Louis Symphony Orchestra Association, and it is said that he and his friends will put new life in that organization, which last year lost \$32,000 of its \$50,000 guarantee. It is to be hoped that the new president will allow more leeway to Mr. Gaines, manager of the orchestra, who probably could show the fettle of which he is made if the board were to give him more freedom of action, as heretofore Mr. Gaines, so I am told, has had little opportunity to show his business ability. Many of his friends say that Mr. Gaines is the right man in the right place, that he is a competent business manager, but had not as yet had the opportunity to show exactly what can be accomplished—this due to the fact that the board, made up principally of business men, does not understand fully the difference between running a factory and the running of an orchestra.

It may be said, however, that the sale of seats for the St. Louis Symphony Orchestra for next season is much better. It may be due to the artists already engaged as soloists, including such artists as Schumann-Heink, Josef Hofmann, Efreim Zimbalist, Mischa Elman, Alma Gluck and Mrs. H. H. A. Beach. Other artists to be announced later will also be chosen from among the best available next season. The out of town dates already booked by Mr. Gaines for his orchestra include an appearance in the East St. Louis (Ill.) High School.

Max Zach Away

Mr. Zach was not in St. Louis. He leaves every year at the close of the symphony season for Boston, where his children are at school. Many musicians in St. Louis reproach Mr. Zach for not living here and for leaving six hours after the last concert. I took the defense of Mr. Zach, as St. Louis is very warm during the summer months and Mr. Zach probably is right to spend elsewhere the money so well earned during the winter months.

Orchestra Meeting Draws Small Crowd

At the annual meeting in May for the ticket and guarantee subscribers of the St. Louis Orchestra, which a conservative estimate places at over 800, only twenty-five were present. Does that show great interest on the part of the St. Louis music lovers for their orchestra?

Etta Edwards

I enjoyed a little chat with Etta Edwards, the distinguished vocal teacher, who will move for the summer months to Boston, where she will reopen her vocal studios, returning in September to St. Louis. Mme. Edwards entertained a box party at the Odeon the night of the New York Symphony concert. Noticed among her guests were Frank H. Spahn, the young, gifted baritone, pupil of Mme. Edwards. Hettie Scott-Gough, soprano and assistant to Mme. Edwards, was out of town concertizing. This artist has been in great demand this season and has won big success wherever she has appeared.

Clara Wullner Not Seen

Clara Wullner, the well known pianist, who will tour next season under the management of Mrs. Herman Lewis, had made an appointment, but the meeting miscarried.

Victor Lichtenstein, Conductor

Victor Lichtenstein, the conductor of the Young People's String Orchestra, will give next Sunday the last of a series of three afternoon popular concerts. Mr. Lichtenstein gave

this year several interesting lectures on opera and dances previous to the coming of the Boston Opera and Ballet Russe companies.

The Beethoven Conservatory

A call at the Beethoven Conservatory revealed the Brothers Epstein as busy as ever. I was informed that the talent this season at the school is very good and that the commencement exercises, which will take place at the end of the month, will be one of the best in the history of the school. The Brothers Epstein will go to Chicago during the month of June, after which they will motor through the country.

Albert Wegman, Absentee

Albert Wegman, the well known piano instructor, was seen in his beautiful studio in the Musical Arts Building. Mr. Wegman, who is the music critic of the Times, and who is on the committee for a lecture to be given here soon by "George Washington II," will not attend the lecture, however, as he cannot spare the time "to listen to topics that have no raison d'être since the beginning of the European war." At least those were the reasons given to me by this competent and popular musician.

St. Louis Notes

St. Louis is awaking and this is noteworthy.

CINCINNATI OPERATIC PERFORMANCE

College of Music Students Give "The Magic Flute" and Score a Strong Success

Cincinnati, Ohio, May 13, 1916.

The Springer Opera Company, of the College of Music, gave its annual operatic performance at the Odeon, Thursday evening, under the direction of Albino Gorno. This organization sustains as good a reputation with musicians as it does with the musical public, many of both classes being interested in its development and progress. On Thursday a large and select audience was present. The singers composing this company came off well in the severe test they had set themselves in giving "The Magic Flute." They reflected great credit on those who had trained them for their several tasks.

The College of Music orchestra, augmented by professional players, did its part in making the performance the success it was.

There was marked talent manifest among the singers. Sidonia Smith as Pamina did her role excellently; Alice Peters won much applause by her singing of the difficult part of the Queen of Night; Russel Dunham, tenor, as Tamino, presented himself as a singer of much promise; Robert McClelland, with a pleasing baritone voice, was especially enjoyed as Papageno, and Wyatt Chapman's deep bass voice was heard to good advantage. The smaller contributions also were done well and the chorus accomplished its task creditably.

It is a remarkable tribute to the institution that performances of such a high standard are possible with its own student forces.

Two Kinds of Composers

[From the Los Angeles Graphic, March 4, 1916.]

Recently a little whirlpool was created in the local musical teapots by an article which appeared in the New York MUSICAL COURIER from the Los Angeles correspondent, in which mention was made of the local composers' program presented before the Friday Morning Club. In this article the sheep were divided from the goats and those who had considered themselves sheep of the first quality of wool found that they simply were among the goats—and not even Angoras at that. The composers were divided into "two classes: those who do it by guesswork and those who possess real technical knowledge of composition." And now each one of the dozen composers is trying to figure out just which class he (or she) belongs in, according to the New York classification, with the exception, I should mention, of Messrs. Spencer, Pemberton, Grunn, Mason and Miss Dillon, who were admitted to be of the "know how" class.

New Book of Songs by Walter Henry Rothwell

Walter Henry Rothwell is arranging an interesting volume of his songs for publication in the early fall. Several of these compositions are as yet unfinished, but will be completed during the summer. These songs are the first that Mr. Rothwell has set to poems in English, having used German texts hitherto.

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MILWAUKEE ORCHESTRAL ASSOCIATION IS JUBILANT

Five Thousand Dollars Subscribed at Final Concert
Given by Chicago Symphony Orchestra—More
Subscriptions Coming in—Next Season Promises to Be Free of Deficit

Milwaukee, Wis., May 10, 1916.

We are busy going to the last of the season concerts of our several series. The Chicago symphony series of ten concerts closed in a blaze of glory, with one of the largest and most brilliant, also most enthusiastic audiences of the season. Our own Ella Smith was soloist of the occasion, playing Saint-Saëns' concerto, No. 2, G minor, and scoring a distinct triumph. Overture to "The Secret of Suzanne," Wolf-Ferrari; "Petite Suite," Debussy, composed the remainder of the first part of the program. The second part was made up of Wagner's "Good Friday Spell," "Transformation Scene," and "Glorification," from "Parsifal," "Lohengrin" vespers, and "Tannhäuser" overture. The Orchestral Association, through William White, president, made a plea for support of the association next year. \$5,000 were subscribed that night and since many other subscriptions have been added thereto. The association is jubilant in anticipation of a season without a deficit. There will be ten concerts, with a number of famous soloists.

Municipal Symphony Concerts Concluded

Easter Sunday marked the closing of the Auditorium Symphony Municipal Concerts, to the great regret of the many patrons. There were 2,185 of the latter present, who registered their regret at the closing of the season by unusual enthusiasm and appreciation. The program was particularly fortunate in its soloist for that day, Florence Bettray, a Wisconsin pianist, who played MacDowell's A minor concerto with fine feeling and authority.

Lyric Glee Club Concert

The Lyric Glee Club, Arthur Dunham, conductor, gave its second and last concert May 3. Mr. Dunham demonstrated again his exceptional ability for getting the singers to execute his splendid musical ideas and understanding. The pianissimo work was exquisite in quality and finesse, while the forte and fortissimo exhibited fine command of attack and restraint—that gratifying virtue which is satisfied with leaving the tops of the heads on, at the same time producing sufficient power and volume. The singing of Hugo Kaun's "Vale Carissima" was a notable piece of work, so also was Schubert's "Night." "The Bird in the Forest," by Durrner, in which Ferdinand Bartlett sang delightfully the solo part, was an appealing number, while Handel's largo, with organ and piano accompaniment, and "Jolly Fellows," by W. Rhys-Herbert, were so insistently applauded that they were repeated.

Gustave Holmquist, basso, was the soloist of the evening. He was superb. The wonderful repose of the man gives an added enjoyment to his splendid voice and finished art. He sang Strauss' "Wienlied," "Kung Heimar och liten Aslog," Soderman; "Titania," Jarnefalt; Handel's "Where's You Walk," and MacDowell's "Thy Beaming Eyes." The program ended with "Land Sighting," by Edvard Grieg, a fine, stirring song, given by Mr. Holmquist and the club, and the program began with "The Star Spangled Banner," splendidly sung, and earned for the club and its conductor fine appreciation of their American spirit.

Boston Grand Opera and Pavlova Enjoyed

This week Milwaukee saw three notable performances by the Boston Grand Opera Company in conjunction with the Pavlova Imperial Russian Ballet in "L'Amore Dei Tre Re," Montemezzi; followed by "Snow Flakes"; "Madam Butterfly," Puccini, with "Orpheo," and "Boheme," Puccini, and "Spanish Dances." The performances were art par excellence, giving us grand opera on so delightfully intimate a scale and so satisfying a basis that it would seem that a new standard was being inaugurated.

WINIFRIED CARBERRY.

Mme. Kurt Sends Congratulations to Lilli Lehmann

On the occasion of the fiftieth jubilee at the Berlin Royal Opera of Lilli Lehmann, the great Wagnerian soprano, on May 4, Melanie Kurt, contralto of the Metropolitan Opera Company, one of her favorite pupils sent a wireless dispatch of congratulation. Mme. Kurt studied for a number of years with Lilli Lehmann and ascribes much of her ability to the great Wagnerian singer.

Mildred Beyerstedt Hodges in New York

Mildred Beyerstedt Hodges, the vocalist, teacher, and choir leader of Wisconsin, has been in the metropolis a fortnight and will remain longer, attending musical affairs, etc., accompanied by several pupils. She sang at the nup-

tials of Alexander Durand and Maud G. King, at the residence of the bride, 1155 Park avenue, New York, a fortnight ago. These were her wedding songs: "Love's Confession" (Aylward) and "O Perfect Love" (Barnard). Her fine voice and pleasing personality quite won all hearts.

Boice Studio Recital—A Hundred People Hear Lieder

A delightful evening was spent at the studios of Mrs. Henry Smock Boice, The Coronet, 57 West Fifty-eighth street, New York City, May 11, 1916, when there was presented a program of German Lieder in English, rendered by several artist pupils assisted by Florence Otis. The lyrical translations of the songs used have been well adapted to the singing voice by Cecil Cowdrey. They are interesting in their newness and literary worth, and will doubtless become favorite with singers who look for good translations.

Umberto Pisani, a young Italian tenor, who has been in this country little over a year, sang Brahms' "Botschaft" and Haile's "Mondlicht," followed by an aria from Bohème. His voice is of good quality and range, and the manner in which he speaks and sings English is decidedly creditable and shows serious study.

A contralto, Mabel Warren Baxter, was heard to good advantage in "Im wunderschönen Monat Mai," "Wenn ich in deine Augen Seh" (Schumann), and "Wie Melodien zieht es" (Brahms). She has an agreeable voice and personality, and her singing gave much pleasure.

It was interesting to hear the results of the Boice schooling in the work of an advanced baritone pupil, Wilmar Bradshaw. He sang well and it was pleasant to hear him. His numbers were "Ich grolle nicht," "Du bist wie eine Blume" (Schumann), "Der Asra" (Rubinstein).

Evelyn Remmicke has a light soprano voice, not of great volume, but of luscious quality; she sang Schubert's "Du bist die Ruh" with sweetness and in a simple manner that was very pleasing.

Marjorie Arthe contributed several piano numbers and greatly enhanced the evening's entertainment by her playing in exquisite fashion Rubinstein's barcarolle in G minor, Poldini's "Waltzing Doll," "Autumn" (Chaminade) and "Moment Musical" (Schubert). It was refreshing to listen to playing characterized by rare charm and appealing grace.

Of course some of the most brilliant and effective singing of the evening was done by Florence Otis, soprano, whose songs were: "Song of India," Rimsky-Korsakoff; "Mondnacht"; "Widmung," Schumann; "Verborgenheit," "Auf ein altes Bild," "Er Ist's," Hugo Wolf. For an encore she sang to the composer's accompaniment John P. Scott's "Winds of the South," dedicated to her. It is a splendid song. Her voice is one of beauty and power and she sings with animation, true expression, excellent taste and musicianship.

The accompaniments were played by Cecil Cowdrey and Miss Boice.

Musicales at the studio of Mrs. Boice are always greatly enjoyed. There is evidence of very thoughtful preparation of each feature of the program and also it is a fine thing to observe the finished work of her pupils and to feel the cordial enthusiasm that visitors and performers alike seem to share.

Atlanta's Musical Fraternism

At the home of Oscar Pappenheimer, Atlanta's leading amateur music lover, a celebration was held recently in honor of "the tenth anniversary of the coming to Atlanta of Eda E. Bartholomew, the organist and pianist." A musical program was given by Mrs. Charles E. Dowman, G. W. Dieckmann, M. M. Bartholomew, pianists; Mrs. J. W. Hurt, Grace L. Brown-Townsend, sopranos; Mrs. Frank Sands, alto; Richard Bold, tenor; E. A. Werner, Wilford Waters, baritones; Georg Fr. Lindner, F. Royal Opera of Lilli Lehmann, the great Wagnerian so-Oscar Pappenheimer, cellist.

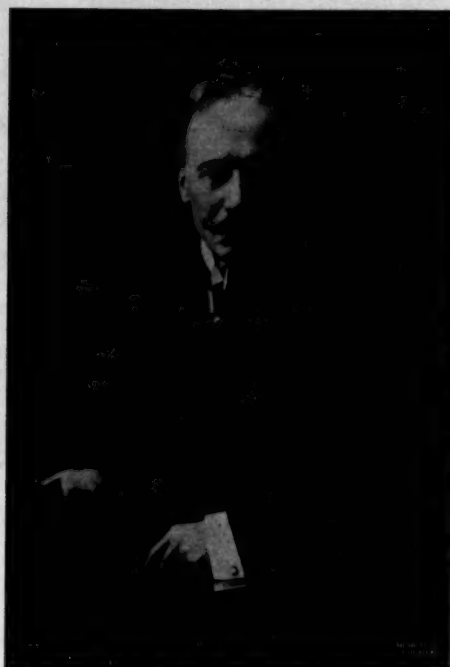
Kentucky Musical Art Society to Be Heard at Cincinnati

The Musical Art Society of Newport, Ky., is announced for its second concert this (Thursday) evening, May, 18, at the Odeon, Elm street, Cincinnati, Ohio. John J. Fehring is the director and Miss R. Bradley, the accompanist. The program is as follows: "Tenebrae Factae Sunt" (Palestrina), "O Quam Gloriosum" (Vittoria), "Cherubim Song" (Rachmaninoff), "The Seven Last Words of Christ" (Dubois), first movement of Grieg's piano concerto, op. 16, Rose Bradley; Gounod's "Night," with Rilla Egbers as soloist; "Barcarolle" (MacDowell), "Twilight is Lovelight" (Lewis), "Bold Turpin" (Bridge) and "Evening on the Sava" (Arkhangelsky).

MAESTRO CAMPANARI'S WORK

Famous San Francisco Vocal Pedagogue and Something About His Studio and Pupils

Leandro Campanari was visited by the MUSICAL COURIER representative in San Francisco at his studio in the Scottish Rite Temple, a splendid structure in the heart of the high class residential section of the city, and agreed to submit to an interview, which was solicited in appreciation of the great and conscientious work and fine results attained by Mr. Campanari. Among those who have labored faithfully to restrain unfinished American music pupils



LEANDRO CAMPANARI.

from going to Europe to be instructed vocally, when the United States is so well equipped with educational advantages of the very highest order, Mr. Campanari stands in the front rank.

His work in this direction has been comparatively easy, because his pupils, and the musical public generally, have realized what Mr. Campanari has been accomplishing for the real and solid musical advancement of the ambitious and talented, solely through judicious and effective teaching, with technic and ideals of music always in view, so that thoroughly rounded musicianship has been promoted and pupils have approached virtuosity with steady progress and with only reasonable expenditure of time. In fact, some of the Campanari pupils have done so much in incredibly short periods that they have led others, living at a distance, to enter the Campanari studio for effective and artistic work.

The MUSICAL COURIER representative has heard some of the Campanari pupils. The class is splendidly representative, including some singers whose accomplishments have excited the liveliest interest and a great degree of admiration on the part of the general public, who have been favored with opportunities to attend and listen to the fine work of the singers. "The Pacific Coast pupils," to quote Mr. Campanari, "are responding with great enthusiasm and perseverance." More than this Mr. Campanari's characteristic modesty prevented him from saying.

The Press Club of San Francisco recently published a periodical in which the following just tribute to Mr. Campanari appeared conspicuously: "For five years Mr. Campanari has been a resident of this city, and has been one of the most powerful magnets restraining ambitious students of song from traveling to Europe. He has brought to his art science—which relatively few vocal teachers possess—and a full and rounded musicianship, so that his pupils not only learn to produce proper vocal sounds, but to sing."

The season has been one of great activity in the Campanari studio. Mr. Campanari still persists in refusing to accept pupils unless they possess proper musical capacity. With such restrictions there has been a large and earnest class who are becoming noted for progress and accomplishment. Among the Campanari pupils are two who will give a concert in the Fairmont Hotel soon. These are Rhoda Niebling, soprano, and Marion Veckl. The program that has been prepared indicates their ambition and abilities. This program is as follows:

Ah! mio cor.....Handel
Selve amiche, ombrose piante.....Caldara
Romance from Ariodant.....Mehul
Mr. Marion Veckl.
Deh vieni non tardar.....Mozart
Se Florindo è fedele.....Scarlatti
Piacere d'amor.....Martini
Rhoda Niebling.

La ci darem la mano (from Don Giovanni).....Mozart
Miss Niebling and Mr. Veckl.
Romance from Le roi de Lahore.....Massenet
Mr. Marion Veckl.
Butterflies.....Hadley
Blackbird's song.....Scott
The Lass with the Delicate Air.....Arne
Rhoda Niebling.
Gondoliera.....Henschel
Miss Niebling and Mr. Veckl.
Stille Sicherheit.....Franz
Zwei braune Augen.....Grieg
Morning.....Rachmaninoff
Viens près de moi.....Balakierew
Border Ballad.....Cowen
Mr. Marion Veckl.
Il pleure dans mon cœur.....Debussy
Chanson d'Enfant.....Moussorgsky
Chanson Indoue.....Rimsky-Korsakow
Nymphes at Sylvains.....Bemberg
Rhoda Niebling.
From Barber of Seville.....Rossini
Largo al factotum.....Rossini
Una voce poco fa.....Rossini
Duet—Dunque io son.....Rossini

ANNA FITZIU'S FINE SEASON

Metropolitan Opera Soprano's Engagements Include a Long List of Notable Events

Anna Fitziu's first American season, which closes on May 29 with a recital at the Woodmere Country Club, Woodmere, L. I., has been a brilliant one.

The Metropolitan star of "Goyescas" made her formal debut at the Biltmore Friday Morning Musicales, New York, on November 19. Subsequent engagements of the 1915-1916 season have been as follows: December 1, Brooklyn, N. Y.; December 4, Mozart Society, New York; December 15, Mozart Society, New York; December 24, Freundschaft Club, New York; January 12, Schola Cantorum, Carnegie Hall, New York; January 15, private soiree at Mrs. Pulitzer's home, New York; January 28, debut at the Metropolitan Opera House in the Spanish opera, "Goyescas"; February 2, "Goyescas" performance at the Metropolitan Opera House; February 10, "Goyescas" performance at the Metropolitan Opera House; February 20, Sunday night concert at the Metropolitan Opera House; February 22, joint recital with Enrique Granados at Aeolian Hall, New York; February 23, Carnegie Hall, for the National Special Aid Society; February 26, "Goyescas" performance at the Metropolitan Opera House; March 4, joint recital with Andrea de Segura at the Hotel Astor for the Mozart Society; March 13, "Goyescas" performance at the Metropolitan Opera House; March 25, Progress Club,



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ANNA FITZIU,
Soprano, Metropolitan Opera Co.

New York; March 26, Sunday night concert at the Metropolitan Opera House; April 14, Carnegie Hall, at a concert given by the Canadian Society; April 30, West End Presbyterian Church; May 2, St. Louis, Mo.; May 6, White Breakfast of the New York Mozart Society; May 29, Woodmere, L. I., with the Woodmere Country Club.

Major Hartman, of Governors Island, has arranged for Anna Fitziu, the popular soprano, to show his blue ribbon winner, Lady Pepper, at all the summer horse shows and next fall at Madison Square Garden.

On April 26 Major and Mrs. Hartman entertained Miss Fitziu at a dinner at Governors Island, followed by a military dance. All the decorations were Spanish.

Mrs. Hartman is a very accomplished musician and Miss Fitziu has sung her songs at concerts with great success.

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ROMAN MUSICAL SEASON SHOWS GREAT ACTIVITY DESPITE WAR

Centennial of "The Barber" in Same Theatre as Original Production—Enrico Bossi to Direct World's Oldest Music School, Royal Academy of Santa Cecilia—Notes Covering Many Events

Rome, April 10, 1916.

Symphony Concerts at the Augusteo

The beautiful Augusteo concerts have come to an end, a glorious end, as Molinari ended his last concert with a fine and powerful composition by a modern Spanish composer, Pedrell. The excerpt heard was taken from his opera, "I Pirenei." It was the prologue, for soprano, baritone, chorus, orchestra and organ. Seldom has anything more impressive been heard at the Augusteo. The fusion of orchestra, organ and the chorus was a marvel of sonority, always imposing and never overwhelming. The Bard (baritone) sings to the mountains, the sun, the sky, all mute witnesses of outer grandeur; the chorus answers and little by little all the elements join to form an imposing mass of sound and color, ending in an overpowering "Hallelujah." Thanks must be rendered Maestro Molinari, the artistic director and talented conductor of this venerable institution, for having given us a really fine season of music, which has been well attended notwithstanding the war.

In verity one would never imagine that Italy is at war. The theatres, lyric and dramatic, the movies, the cafes, are simply crowded day and night. Amusements of every kind, except balls, are the order of the day, for the greater part having a charitable purpose.

Guest Conductors

The conductors who directed concerts at the Augusteo this season were Mascheroni, Guarnieri, Gui, Rhené-Baton of Paris who was highly appreciated, Alfonso Tosi-Orsini and Toscanini, who gave us four concerts, each of which filled the house to its utmost capacity. Busoni also conducted the concert and appeared twice as pianist with tremendous success. Four popular evening concerts were given with soloists. The first was Dante Alderighi, one of the most promising young pianists, who played the Grieg concerto in A minor. The young fellow (he is sixteen) has an excellent technic and, what is better, an individual and personal interpretation. He was called on for two encores. The second concert had another youth as pianist; the third, a young violinist, Maria Flori, already well known in Rome. She played the Beethoven Romance and the Mendelssohn concerto extremely well. Her tone is full, her intonation flawless and she plays with a correctness of style rare in one so young. There is poetry in her interpretations and plenty of color. She is besides a real poetess who writes beautiful verse.

The last concert has a prodigy for soloist, a girl pianist of thirteen, who played Franck, Chopin, Brahms, all marvelously. She was a surprise to every one and held the audience spellbound.

Other Augusteo Soloists

Elvira Silla and Alfredo Casella were the other soloists at the Sunday afternoon concerts. Casella is teacher of piano at Santa Cecilia. He is also a composer and one of his youthful compositions was given, a symphonic suite, "The Venetian Convent," with soprano solo by Signorina Mancia, who sang very well, but who was judged more fairly in Debussy's "La Demoiselle élue," where she had a better chance to display her excellent soprano and her execrable French. Mme. Mugnaini, a contralto, with a voice of beautiful quality, sang in excellent style in this Debussy composition and in at least a comprehensible French. The programs contained music of all nations, Wagner and Beethoven, Brahms, Bruch and Mendelssohn not being excluded. Italy acknowledges that art is universal.

Chamber Music

The Santa Cecilia Quartet, composed of Arrigo Serrato, Mario Corti, Manlio Dudovich, Renzo Magalotti, gave four concerts, of which the second and fourth were the most interesting. The program of the second concert was as follows: Boccherini, quartet in D major, revised by E. Polo of Milan; Busoni, second sonata for piano and violin; Haydn, quartet in D major. The Boccherini and Haydn quartets were gems. The Busoni sonata was in reality a solo, for the violin, although it was Serrato who



ENRICO BOSSI,
Distinguished Organist and Composer.

played, was hardly audible. Busoni might just as well have written his wonderful and formidable composition without the violin.

The fourth concert included a Haydn quartet in G major, a Handel sonata for two violins and organ, magnificent in its grand simplicity, and the Brahms quintet, op. 115, for clarinet and quartet, an unsympathetic composition, very well played.

Carlo Angelelli Concerts

Angelelli, the distinguished pianist, has just finished a series of six concerts, which brought him great success. He has now begun another series of four joint recitals for piano and violin for the benefit of the mutilated in war.

"Barber of Seville" Centenary Commemoration

At the Teatro Argentina a "Barber" was given by a notable ensemble of artists, Gelfi (Figaro), Kaschman, the veteran (Bartolo), Carpi (Almaviva) and Anitua, a vocally fine but mastodontic Rosina; and, to crown all, Mugnone as conductor. The recitatives were accompanied on the clavecin, and the tenor's serenade on the guitar as originally written by Rossini. This "Barber" was for the benefit of the Red Cross and those mutilated in war and was such a success that it had to be repeated four times, each time to crowded houses. The Rosina was a mezzo-soprano and sang the music as it was written by Rossini, which caused not a little surprise, and, I may say, disappointment to many, as one is now so used to hearing light sopranos sing the music arranged to suit their voice and tastes—often very doubtful. (The commemoration of Rossini's "Barber" at the Teatro Argentina is particularly appropriate, inasmuch as this is the theatre at which the original production took place on February 5, 1816.—Editor's Note.)

Costanzi Performances

The Costanzi also wanted to give a commemoration and presented a "Barber," which was equally as good as the one presented at the Argentina. Rosina was that lovely, charming, lively de Hidalgo, with a crystalline voice; Figaro Stracciari, and Almaviva, Schipa, who sang delightfully. The first commemoration took place at Pesaro,

Rossini's birthplace, with the same troupe that sang at the Teatro Argentina.

At Count Primoli's Monday Musicales

In the magnificent salons of Count Primoli, an authentic descendant of the great Napoleon, adorned lavishly with the most magnificent flowers and souvenirs of the Bonaparte family, with old historical brocades, among which one can admire the royal cloak and dress of Marie Louise, excellent music was performed by young artists before a very large number of guests. Signorina Nina Spano, a survivor of the terrible Messina earthquake, sang the Proch variations with a clear and flexible voice, her staccati being particularly effective. Violin and piano solos were also appreciated. The charming Rosina of the Costanzi "Barber" was present, but could not be prevailed upon to sing. Count Primoli will continue his Mondays all through the month of May. The élite of society gathers there and the afternoons are most enjoyable.

Rosoff Concert

Mademoiselle Tatiana Rosoff gave a concert in the elegant hall of the Excelsior Hotel before a very large audience, which appreciated her excellent singing and her beautiful voice. Her best number was the "Ritorna Vincitor" from "Aida," the dramatic color and shading being well underlined. The "Mefistofele" a.r.a. and the "Tosca" aria also were sung too heavily. Mlle. Rosoff besides being a distinguished singer is also a pianist of great talent, and last but not least a beautiful woman. Mr. Kopchik, Russian baritone, assisted and sang an aria from "André Chénier" with a soft, mellifluous voice. He was very much appreciated. Saritini, tenor, sang the "Bohème" aria with a good voice and perfect enunciation. Mlle. Rosoff will probably sing at the Costanzi, if the projected summer season goes through.

A Surfeit of Opera

At the Teatro Adriano another lyric season will begin in May and at the Quirino a lyric season is also projected. Too much of a good thing!

War Music

War hymns and marches are being composed by the dozens. The best so far was written by Alberto Gasco, the talented critic of the Tribuna, and the second in value by Mario Mancini, who has also written an opera which Mugnone has promised to examine.

Rossini Anecdotes

The centenary festivities for Rossini have been the occasion of researches which have been of the utmost interest and new anecdotes have been related, many of which have been proved to be untrue. A Mr. Cametti gave a lecture at Santa Cecilia, recalling all the interesting sides of Rossini's nature, his talent, his genius and his immense versatility as well as his great wit. It has been proven that the overture of the "Barber" had been written for three different operas; that is, the overture has been applied to three different operas, each time fitting in quite well. The last "fitting" was for the "Barber," where it remained.

Zandonai's Versatility

Maestro Riccardo Zandonai, composer of "Francesca da Rimini," was in Rome a few days to supervise the rehearsals of his mass written for the solemn commemoration of King Humbert. The author himself conducted. The chorus was composed of one hundred voices, some from the Schola Cantorum (boys) and the rest from the Philharmonic chorus and the principal churches of Rome. The mass was judged a masterful composition, again showing the versatility of the author.

Notes

Gemma Bellincioni has written a scenario, entitled "La Diva della Scala," for moving pictures.

"Myrrah," new opera in two acts by Domenico Halcona, was to have been given at the Costanzi, but the composer having fallen seriously ill could not attend to rehearsals of the work and it was not presented.

Practically speaking the musical season has come to an end, still, as said before, concerts will continue to be given even far into the summer.

At the Teatro dei Piccoli (children's theatre) the marionettes have also done their duty toward Rossini. Two of his youthful, they might almost be called farces, musical farces, were given with immense success and have

ANNE ARKADIJ
Boston Transcript, Dec. 2, 1915—"The voice is so well controlled and of so rich a timbre that it gives genuine pleasure."

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been repeated nearly one hundred times. They were "Il Signor Bruschino" and "L'Occasione fa il ladro."

The photograph printed with this letter is that of Enrico Bossi, the distinguished composer and organist, who, as noted in an earlier number of the *MUSICAL COURIER*, has recently been appointed director of the Academy of Santa Cecilia, the Royal Italian Conservatory of Music and the oldest institution of its kind in existence. The photograph reproduced was one presented by Signor Bossi to his friend, Louis Koemmenich. It was loaned to the *MUSICAL COURIER* through the courtesy of the latter.

At the Filharmonica Romana quite a number of concerts have taken place, among which one of the most pleasing was that of a young Russian baritone, Iva Kopschik, who has a soft, pliable voice, which he uses with intelligence and feeling; he was assisted by several good artists, but one emerged above the others, Mme. Sadun, a Spanish mezzo soprano, who sang the Habanera from "Carmen," the Cavatina from "The Barber" and a Spanish song with such brilliancy of voice and interpretation as to win for her a most enthusiastic success.

Gemma Bellincioni's vocal and dramatic school is flourishing and is a rendezvous of the élite of society every second Saturday, when her pupils give entire acts of operas, oftentimes exceedingly well, as she has some very promising elements. Mme. Sadun, mentioned above, is one of them. Another is a young American soprano, Eleanor Sears, who has a voice of quite exceptional capabilities combined with great talent and from whom much may be expected in the future.

Gino Tagliapietra, Venetian pianist, has given two concerts at Santa Cecilia.

At the Russian Library, situated in the old Canova studio, good music is oftentimes to be heard, such artists as Bernheimer, Niagalotti and others often play or sing there. Concerts at which the Ambassador and his entourage are present are given every now and then for the benefit of Russian prisoners.

The Syndicate of Correspondents has arranged to give four concerts at the Augusteo, all for charitable purposes. Concerts for this purpose are innumerable.

The Giornale Musica gave an entertainment on Friday last at which a male quartet, soprano, contralto, tenor and bass sang some old quartets from the early fifteenth to eighteenth centuries. They were very interesting, but it was strange to hear a big strapping man with a great long mustache and eyeglasses on top of all singing with a soft lyric voice. In all some half dozen quartets were sung. Dante Alderighi opened the program with some piano works of Albeniz. Spanish composers are decidedly coming to the fore here and, for that matter, Spanish singers also.

DOLLY PATTISON.

A Stults Sample All-English Program

Following is a sample all English program of Monica Graham Stults, soprano, and Walter Allen Stults, bass-cantante:

| | |
|--|--------------|
| Duets—Nay, Bid Me Not Resign Love (from Don Giovanni), | Mozart |
| Song from the Persian..... | Foot |
| Pastoral..... | Saint-Saëns |
| Vulcan's Song (from Philemon et Baucis)..... | Gounod |
| Mr. Stults. | |
| The Lark Now Leaves His Wat'ry Nest..... | Parker |
| Gaelic Lullaby..... | Graham |
| The Humming Bird..... | Chausson |
| At Twilight..... | Nevin |
| A Birthday Song..... | McFadyen |
| Mrs. Stults. | |
| Duets—Ah, That Love Would Stay Forever..... | Sinding |
| Happy Swallows (from Mignon)..... | Thomas |
| Michaela's Aria (from Carmen)..... | Bizet |
| Mrs. Stults. | |
| Bedouin Love Song..... | Chadwick |
| The Monotone..... | Cornelius |
| Young Tom o' Devon..... | Russell |
| Jean..... | Spross |
| P. Igrim's Song..... | Tschaikowsky |
| Mr. Stults. | |
| Duets—Venetian Boat Song..... | Blumenthal |
| Sweet and Low..... | Hollins |
| Gondoliera..... | Henschel |

In writing to his manager, Mr. Stults said in regard to the above selection: "I assure you that Mrs. Stults and myself found it no small task to make out a program of such a nature that should be at once catholic in content and thoroughly representative."

May Peterson to Sing Indian Music

May Peterson is spending her time increasing her already large repertoire in preparation for her next season's tours. She has become specially interested in a series of Indian songs by Thurlow Lieurance. These songs have been written with a thorough understanding of the North American Indian and Miss Peterson is making a deeper study of them in order to give them her best interpretation.

ST. LOUIS CHORAL CLUBS COMBINE IN JOINT CONCERT

Anniversaries of Apollo and Morning Choral Clubs
Fittingly Celebrated—St. Louis Orchestra Club
Concludes Season—Godowsky Thrills Audience

St. Louis, Mo., May 10, 1916.

Monday evening, May 1, the Apollo and Morning Choral clubs gave a joint concert, with Charles Galloway as the able conductor. It was the celebration of the twenty-third anniversary of the Apollos and the twenty-sixth of the Morning Choral. The concert opened with "Unfold, Ye Portals Everlasting," from Gounod's "Redemption," to orchestral accompaniment. Paul Althouse, the Metropolitan Opera tenor and guest artist, offered as his first number Verdi's "Celeste Aida," with orchestral accompaniment. Mr. Althouse sang this aria with splendid tone and style. As an encore, "Just You," by Burleigh, was delightfully rendered. This was followed by Arthur Foote's "The Gateway of Ispahan," beautifully sung by the Morning Choral Club. The big number on the program was the cantata, "The Swan and the Skylark," by G. Thomas. In this the soloists were selected from the two clubs, Belle Clark, soprano; Blanche Herrick, contralto; R. Rizer, tenor, and J. A. Rohan, bass. The choruses sang with fine finish and with wonderful dynamic effects. The Apollo Club, by request, sang "Daybreak in the Woods," by E. Koellner, which was so well given that Nevin's "Rosary" was added. With Mr. Althouse's second appearance on the program five English songs dedicated to the tenor were rendered. The grand concert was brought to a close by the choruses singing the "Bridal Chorus," from the "Rose Maiden," by Cowen, with fine effect.

Beethoven Conservatory Pupils' Recital

Students of the piano, violin and vocal departments of the Beethoven Conservatory of Music at its hall, 4525 Olive street, gave a most interesting recital last Saturday evening, April 29, before a very large and appreciative audience. Special mention cannot be made of the excellencies of the many performers, but something should be said about ten year old Loretta Smith, who played Mendelssohn's concerto in D minor with her teacher, A. I. Epstein, at the second piano. Little Miss Smith showed skillful training, both technically and interpretatively.

St. Louis Orchestra Club Closes Season

The St. Louis Orchestra Club, under the direction of Frank Gecks, gave its closing concert of its twenty-fourth season, Thursday evening, April 27, in the Soldan Auditorium. It has a membership of eighty-five, whose interest in music is not for gain but for love of art and experience in ensemble playing. The members of the club receive no remuneration for their services. The money realized from the concerts is used to increase the club's library of orchestra music. Compositions by Beethoven, Schubert, Tchaikowsky and Ippolitow-Ivanow were given.

Young People's String Orchestra

The first concert of the season of the Young People's String Orchestra, Victor Lichtenstein, conductor, was given at Musical Art Hall, Sunday afternoon, April 30, to a large number of listeners.

Godowsky Thrills Audience

Leopold Godowsky, editor-in-chief of "The Progressive Series of Piano Lessons," published in St. Louis, gave a piano recital at the Odeon, Wednesday evening, to a very representative audience. He presented a long and difficult program, but none too long for a great artist like Godowsky. He gave a great performance of numbers by Schubert-Tausig, Moszkowski, Henselt, Rubinstein, Mendelssohn, seven numbers by Chopin, the Schumann "Carnival" and three extras.

Chaminade Choral Club

The Chaminade Choral Club of Webster Groves, a musical suburb of St. Louis, under the direction of Homer Moore, gave its final concert of the season, Thursday evening, May 4, in Bristol Hall. The most pleasing numbers by the chorus were Mabel W. Daniels' song cycle, "In the Springtime," and the three songs composed by Jessie L. Gaynor, president of the club. The ladies were assisted by a violinist, harpist, vocalist and cellist.

Knights of Columbus Choral Club

The Knights of Columbus Choral Club gave an interesting concert on the evening of May 4 at the Odeon, under the direction of W. T. Diebels. One of the best numbers by this large and excellent male chorus was "The Witch," by W. T. Diebels, a composition of intense beauty. The club had the assistance of three soloists. The concert closed with the singing of "The Star Spangled Banner," the audience heartily joining.

Concordia Choral Club

Under the direction of Frederick Fischer the Concordia Choral gave its fourteenth annual concert at the Odeon last

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Tuesday evening. The popular negro melody by Cook "brought the house down." The trio, chorus, orchestra and Schubert Octet received liberal encores. Part of the chorus' numbers were sung in German and part in English. W. A. Hansen was the piano soloist, ably performing Grieg's ballad in G minor. MAY BIRDIE DITZLER.

De la Platé Settles in Los Angeles

Charles Henri de la Platé, who recently took up his residence in Los Angeles, Cal., is not French, as his name suggests, but English, of French descent. When the war broke out he was living in Paris. He had completed his studies there with De Montier, of the Opéra, and had a class of pupils of his own. Possessor of a basso cantante of great range and beauty, and of unusual dramatic and histrionic ability, he was preparing for the opera, with every hope of near success, when the war broke out and upset his plans, as it upset the plans of hundreds of other artists of the first rank who were then residing abroad. His wife, née Doro-



HENRI DE LA PLATE,
Basso-Cantante.

thy B. Smart, being a Los Angeleno, Mr. de la Platé was naturally attracted to that city, and decided upon it, not as a temporary but as a permanent home. His wife, also a singer of ability with a charming personality, is assisting him with his work, and they are becoming recognized as among the most able teachers and musicians of the Western city.

Mr. de la Platé has a large repertoire of songs and operas and is a thorough master of those great traditions that have made the French school the leader of the world, traditions that no singer can afford to be without, that cannot be learned by guesswork or from books, that can be fully mastered only by careful study with those who are themselves masters of the French vocal art. There are very few teachers indeed in the city of Los Angeles today who can offer this as can Mr. de la Platé. In addition to this, his possession of two maternal languages, French from his parentage and English from his birth, greatly enhances his ability as a teacher of diction, for he combines within himself a perfect diction in each such as a foreigner to either tongue can seldom accomplish.

Piano Recital at American Institute of Applied Music

Pupils studying piano at the American Institute of Applied Music, New York (with Mr. Hodgson), gave a recital at headquarters, May 12, playing piano solos and portions of concertos in excellent style. Louise Keppel, Edith des Anges, Adele Petit, Rose Hartley and Watson H. Giddings shared the program. Miss Keppel excelled in her playing of the Mendelssohn G minor concerto; Miss des Anges played Friedmann's "Music Box" especially well; Miss Petit showed variety of touch, and a fine climax in Poldini's "Japanese Etude" and MacDowell's "Polonaise"; Miss Hartley plays musically, with superior phrasing. Her principal number was the Grieg concerto; and Mr. Giddings shone especially in Scott's "Negro Dance." He played, besides, Saint-Saëns' "Marche Heroïque" with Miss des Anges, and furnished the second piano accompaniment for Miss Keppel, Miss des Anges doing the same for Miss Hartley in the Grieg concerto. All these ensemble numbers were played with exactness as to tempi and unity, the pianists playing from memory. There was a large audience and no encores.

Friday evening, May 19, pupils of the vocal department, under McCall Lanham, will give a recital, the following to take part: Ream Hoxie, Margaret Tomlinson, Myron Carman, Mrs. R. E. Powers, Mildred Dewsnap, Gladys L. Davis, Franz Jarka, two vocal duets and a quartet giving variety to the program. Mr. Lanham, himself an experienced pianist and accompanist, and Miss Wood will be at the piano.

Two Recitals by Pupils of the Virgil Piano Conservatory

Monday, May 8, the Virgil Piano Conservatory, New York, presented a few members of the beginners' class in recital. For the most part the playing represented the results of one season's study.

Selections from Mrs. A. M. Virgil's latest compositions for children comprised the first part of the program. These pieces are designed not to exceed a limited technic and yet possess charm and melody. As a result, the little players were perfectly at ease and confident before the assembly, and rendered their numbers with a naturalness and pleasure that were surprising. It was interesting to observe in these beginners how the principles of tone and pedal control, which mark the playing of so many Virgil pupils, had already begun to show effect. This method of starting the pupil in the study of the pedal and phrasing comparatively early has one decided merit, the application of these principles later becomes instinctive and natural, rather than a matter of studied effort. The Virgil idea is to begin the study of all of the important phases of piano playing one after the other, as soon as is expedient, and then develop their complete and natural growth without injurious crowding. These principles are, to a large extent, interlocking and closely related, and are best studied simultaneously.

The latter part of the program was given over to more advanced players. Alice Farris displayed great appreciation of Leschetizky's poetic nocturne, and considerable dramatic power in Godard's showy mazurka. M. Louise Schmauk gave characteristic renderings of Jensen's "Murmuring Zephyrs," and Newland's "Valse Caprice." Charles Jagels played the Rachmaninoff prelude and Sinding's "Rustle of Spring" unusually well.

Emma Lipp had the distinction of playing two of her own compositions. The first, called "The Indian Maiden's Lament," is frankly descriptive in the emotional sense. It is in three-part form and presents good contrast and balance. The first section is a complaint, the second, a protest, and the third, a return to the thematic material and key of the first. In the "Russian Peasant Dance," she has caught the Slavic note and rhythm well. She rendered her other numbers, "Hark, Hark, the Lark," and "Spring Night" very well.

On Wednesday afternoon, Lucille Oliver, Marion Blair and Emma Lipp were heard in recital at Chickering Hall, New York, playing compositions by Lang, Henselt, Virgil, Scriabine, MacDowell, Schubert-Hoffmann, Schutt, Rachmaninoff, Chopin, Moszkowski, Leschetizky and Strauss-Tausig. The event partook more of the nature of an artists' recital than of pupils.

Especially interesting was the ensemble playing on three Virgil "Teks," illustrating the Virgil technic. Mrs. Virgil gave a delightful talk regarding the system and these young girls played as many as 1,200 notes a minute, as proof of the thoroughness of the training they have received. This portion of the program particularly delighted the audience, which was enthusiastic in its applause.

"Modern Program" at Los Angeles

A "Modern Program" was offered before the Schubert Club of Los Angeles, Cal., at the Hotel Alexandria, on April 26, by Katherine Fiske, violinist, and Bertha Fiske, reader and accompanist. Katherine Fiske gave attractive renditions of a number of violin solos from more or less modern composers, including Mr. Beethoven, of Vienna, and Bertha Fiske read or recited a series of poems and dramatic pieces from recent authors, some of them startling enough. Both of these young artists possess freedom of technic and they do interesting things. It is indeed refreshing to find artists, especially "local" artists, who do something besides merely displaying their technic, or the lack of it, by playing the same programs that have been played by great and small alike within the memory of the oldest inhabitant. Such work as that which is being done by Katherine and Bertha Fiske makes for progress and deserves encouragement.

Plans of National Opera Club, Inc.

At the meeting of the National Opera Club of America (Inc.), Baroness Katharine Evans von Klenner, founder and president, which met for the last time this season in the grand ballroom of the Waldorf-Astoria Hotel, New York, May 11, at 2 p. m., the business meeting was well attended, and various matters were brought forward, including the proper placing of the beautiful marble bust of the president, its insurance, etc., the subject of the new clubhouse, which Mme. von Klenner assured the members was developing, and other vital subjects. Good humor reigned, so that when the program which followed was reached, there was lively interest and attention. This has been reviewed in another part of this issue, so will not be repeated.

DALLAS GIVES CORDIAL WELCOME TO NEW YORK PHILHARMONIC

Josef Stransky and Orchestra in Two Concerts—Home
Chorals Please—Dunning System Discussed—
Lenten Music—State Federation Visited
—Negroes in Folksongs

Dallas, Tex., May 6, 1916.

Under the auspices of the Chamber of Commerce and Manufacturers' Association, the New York Philharmonic Orchestra, Josef Stransky, conductor, gave two concerts at the Coliseum Sunday afternoon, April 30, and Monday evening, May 1.

Enthusiastic audiences greeted the musicians at each concert. We always wish it were practical to carry the full quota of men on tour, instead of just the fifty, but even so never has there been heard in Dallas a better orchestra.

Before his initial bow on Sunday afternoon Mr. Stransky was practically unknown to the Dallas people, but the hearty applause after each number given by the orchestra showed the appreciation of his ability, and the climax was reached in the masterful reading of the Tchaikowsky symphony No. 4, F minor.

The orchestra had the assistance of Eleanore Cochran, soprano; Ruth Townsend, contralto; Theo Karle, tenor; Royal Dadmun, baritone.

Dallas Male Chorus Presents Karl Jörn

Dallas was fortunate recently in having two delightful concerts by home organizations. The Schubert Choral Club gave its last event of the season on Tuesday evening, April 25, which concert is reviewed in another column.

On Thursday evening, April 27, the Dallas Male Chorus gave the first artist's concert. The soloist was Karl Jörn, Wagnerian tenor. With the close of the first song Mr. Jörn had won his audience. There were no less than seven recalls after each number, and during the evening Mr. Jörn contributed most generously four extra numbers to the program. So great was his success that he was immediately engaged for a return engagement on May 29, at the close of his Southern tour.

Ervine J. Stenson proved a valuable assistant as accompanist, and also gave three piano numbers. A double encore attested the appreciation of his work.

The Dallas Male Chorus, under the able direction of David L. Ormesher, sang with much success five numbers. E. G. Council interpreted most creditably the incidental solos in "On the Road to Mandalay" by Lohr and "Lochinvar," by Hammond. This is the first season of this splendid organization of eighty voices and is proving to be a great factor in the musical life of Dallas.

Dunning System Discussed

Responding to an invitation from the second district of the Texas Federation of Women's Clubs, Harriet Bacon MacDonald went to Denton on Friday, April 28, and spoke to that large body of women on the Dunning System. Carrie Louise Dunning, the originator of that system, will be in Dallas, May 8, for a second teachers' class this season.

Lenten Programs

Two Lenten programs were given at St. Mary's College which were much appreciated by the guests privileged to hear them.

The first was for violin and piano—E. Clyde Whitlock, violinist, and Elizabeth Jones, pianist, both members of the faculty.

The second presented a program of two-piano music by Dorothy Fowler and Flora L. Stone, a member of the faculty.

In both programs the players exhibited the result of careful preparation. The phrasing was clean cut and there was evident the unanimity of conception that betokened careful devotion to the works.

Local Musicians Attend State Federation

A number of our musicians attended the first meeting of the Texas State Federation of Music Clubs at Waco, on Wednesday, Thursday and Friday. Agnes Gannon, Mrs. Frank H. Blankenship, Mrs. Joseph B. Rucker, Harriet Bacon MacDonald, Mrs. Julius Albert Jahn, Joe Wynne, Harold von Micwitz assisted on the various programs.

Four Hundred Negro Singers in Annual Program

A program of jubilee songs, negro melodies, camp meeting songs and many of the old songs sung by negroes before the war will be given at the third annual Negro Folk Song Festival at Fair Park Coliseum on the evening of Tuesday, May 16. This year there are 400 of the best trained negro singers of the city in the chorus.

The festival is given each year under the auspices of the Dallas Negro High School. W. O. Bundy, principal, is manager, R. H. Newhouse is president of the club and Miss P. L. Tyler is secretary.



POLI-RANDACIO IN SOME OF HER OPERATIC ROLES.
In "The Girl of the Golden West" (Operas of Paris and Monte Carlo). In the original performance of Mascagni's "Parisina" at La Scala, Milan.

Ernestina Poli-Randacio to Spend the Summer in Italy

Ernestina Poli-Randacio, the Italian prima donna, completed a most successful season in Havana April 16, following which she made a tour of the principal cities of Cuba, everywhere duplicating the success she achieved during the opera season at the capital. At present she is in this country, although she does not intend to remain here long. Accompanied by her husband, Ruggero Randacio, formerly well known in Italy as a tenor singer of more than usual excellence, Mme. Poli-Randacio will spend the summer in her native country. Before her departure she will be heard in the performance of "Tosca," to be given

in New York for the benefit of the Italian war sufferers. She was also approached in reference to an appearance in the two open air performances of "Aida," which are to be given in Philadelphia in June, but she was forced to decline.

Mme. Poli-Randacio, who has already created four roles at La Scala, Milan, is to feature compositions by young Italian composers on her recital programs. Both Buenos Aires and Cuba want her for next season, and various other music centers are anxious to secure her another year. Since her debut at the Teatro Donizetti in Bergamo, in 1902, she has been in constant demand, her lovely voice and artistic interpretations being further enhanced with a personal beauty and magnetic quality.

Astrid Yden Plays in Boston

Under the auspices of the Swedish Charitable Society of Greater Boston, Astrid Yden, the renowned harpist, was heard in a joint concert with Marie Sundelius, soprano,



ASTRID YDEN,
Swedish Harpist.

and Wm. Gustafson, basso, at Tremont Temple, on the evening of April 29.

In addition to her solo numbers, "Fantaisie," by Saint-Saëns, and a group by Hasselmans, which were most enthusiastically received, Miss Yden played several obligatos for the singers, revealing her thorough musicianship and rare virtuosity throughout.

Following her Boston appearance, Miss Yden was engaged for a concert at Brockton, Mass., on the evening of May 1, where she created the same splendid impression. The following is quoted from the Brockton Times of May 2:

SWEDISH HARPISIT HEARD IN CONCERT.
MISS ASTRID YDEN FURNISHES PLEASING PROGRAM.
Miss Astrid Yden, Swedish harpist, who is touring this country, was heard in a concert Monday evening at the First Swedish Luth-

eran Church. Her work left nothing to be desired, and she was warmly received by the audience. Miss Yden is a graduate of the Royal Conservatory, Stockholm, and is well known in the musical world both in this country and abroad.

Miss Yden played a very interesting program, and was forced to respond to each number with an encore. Her selections included "Autumn," by Thomas; "Harmonious Blacksmith," Handel-Thomas; "Le Cygne," Saint-Saëns, and "Follets," Hasselmans.

Noteworthy Work by Middlesex Association

On Thursday, May 4, the Middlesex Musical Association closed its second season with a performance of Mendelssohn's "Elijah," in the Middlesex Theatre, Middletown, Conn. The Middlesex Chorus, under the direction of Karl Pomeroy Harrington, did noteworthy work in all the choral numbers. Assisting the chorus was Esther E. Dale, soprano; Katherine Bacon, contralto; Benjamin E. Berry, tenor; Bernard H. Ferguson, baritone, and the Boston Festival Orchestral Club. Each of the soloists was fully competent and the entire performance was one which augurs well for the future of this organization.

Professor McClellan's New Organ

A mammoth pipe organ, costing \$25,000, now is in operation at the American Theatre, Salt Lake City. The instrument, in charge of Prof. J. J. McClellan, is identical in many parts with the famous organ which Professor McClellan plays at the Mormon Tabernacle. Recitals are given by that artist at the American Theatre on Tuesday and Wednesday evenings and on several afternoons. Professor McClellan also leads the fine orchestra at the American.

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TEXAS FEDERATION OF MUSIC CLUBS HOLDS FIRST ANNUAL MEETING AT WACO

Main Features of Event Include Visit of New York Philharmonic Orchestra with Notable Soloists—Committee Reports—Illuminating Talks—Discussion of Official Song—Mrs. Dunning's Visit—Childhood Songs by Chorus of Little Tots—Adoption of Artist Bureau Plan—Contest for Convention Appearances—Invitations for 1917 Convention

Waco, Tex., May 8, 1916.

In October, 1915, at Brownwood, the Texas Federation of Music Clubs was organized, and Waco was honored with the first annual meeting, held May 3 to 5 inclusive.

Texas was the first State to form an organization of this character, although eleven others have since seen the wisdom of federating; therefore a complete report of the meetings, through the columns of the MUSICAL COURIER, will prove interesting.

New York Philharmonic on First Evening Program

On Wednesday evening, May 3, the New York Philharmonic Society, Josef Stransky, conductor, rendered an interesting and enjoyable program under the auspices of the Euterpean Club of Waco, the officers, delegates and visitors to the State Federation being guests of the local club at this concert. Of the orchestra itself nothing can be added to the many complimentary criticisms that have appeared in the MUSICAL COURIER during the past season; except as far as Waco is concerned, it was the greatest musical event in the history of our little city.

Notable Soloists

At the afternoon performance Royal Dadmun, baritone, sang in masterful style Handel's "Hear Me, Ye Winds and Waves." He was recalled enthusiastically and gave as an encore "To the Evening Star," from "Tannhäuser." Eleanor Cochran, the brilliant soprano, charmed by her superb singing of two Wagnerian arias.

A feature of the evening's performance was the appearance of Stella Prendergast Wren, dramatic soprano, daughter of a prominent Texas family, former president of the Euterpean Club and vice-president of the Texas Federation of Music Clubs. She was in glorious voice and sang the florid aria "Ernani Involami," from the opera "Ernani," by Verdi, and answered the prolonged and insistent call for an encore with Bishop's "Lo, Here the Gentle Lark." Mrs. Wren has a lovely soprano voice, warm, full of color and expressive of her strong personality. Miss Cochran, as Elsa, and Theo Karl, as "Lohengrin," also gave a scene from the opera "Lohengrin." The splendid tenor voice of Mr. Karl and the fine soprano of Miss Cochran blended beautifully and pleased the audience in such a way that they were recalled five times.

Regular Session Opens May 4

On Thursday morning, May 4, the regular session of the federation was opened with Mrs. J. F. Lyons, of Fort Worth, State president, presiding. After Rev. F. N. Calvin, pastor of the Central Christian Church, had delivered the invocation, Hon. John Maxwell, city attorney, welcomed the clubs eloquently in behalf of the city. He said there was no art that exerted greater influence on education and culture than music.

"There is a theory among some philosophers," he said, "that the scale, in which art registers, is determined neg-

atively by its permanency, the theory being that work in metal and stone, architecture, etc., being more permanent and more easily ascertained by the senses, is the lowest scale. As you ascend to painting, a less durable art, it is higher in the scale of culture. Then you ascend into poetry, still higher in culture, less permanent, and then you

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reach music, the least permanent of all the arts and yet the most refining and with the most cultural powers. As I understand the theory of music it is not the printed page, it is not the dots and the lines and the dashes that make music. It is the translation of the symbols into harmony of sound, and therefore only endures while it is being rendered. The composer of music has an ideal of beauty. He translates that into the printed pages in symbols, and you try to interpret from those symbols the ideals in the mind of the composer, and you are perfect when you reach an absolute translation of the dream within the mind of the composer. Therefore music is the highest of the arts."

Mrs. Wren Extends Welcome

Mrs. J. G. Wren extended a hearty welcome in behalf of the Euterpean Club and the music loving people of Waco,

and outlined briefly the social features that would be intermingled with the business sessions.

Mrs. Waldo's Response

Mrs. Gentry Waldo, of Houston, who is chairman of the artists' bureau of the Federation, responded in a delightful way in behalf of the convention to the addresses of welcome. She said that no matter where the homes of the delegates were Waco's welcome was appreciated and that the clubs had one common purpose in view, the advancement of matters musical.

"We are all for Texas first," she said, "and we are here in the interest of music, not so much as an art (as we popularly accept the word art), but as an expression of life. Music exists whether we want it or not. We are here in the interest of music in the broader sense, for the cultural development of this whole State, and when we study music we study not only music as an art, but we study music as a daily necessity for our own spiritual development. We are here to grow, we are not here to parley. We are here to construct, we are not here to speculate; we are here to federate, we are not here to localize. While I am from Houston I cannot forget the fact that I am a Texan, and as I go over this world I do not say 'I am from Houston.' I say 'I am a Texan,' and if the clubs of Texas will respond to Waco's welcome by a pledge of earnest co-operation and loyalty it means the laying of a foundation that will ever reflect the good that came from the Waco meeting."

State Organization of Music Clubs Needed

Louise Pace, of Corsicana, honorary president of the association, extended felicitations and gave a brief review of the work in music in Texas that had come under her observation. She said the long crying need was a State organization of music clubs.

Committee Reports

The credentials committee reported fifty delegates and ninety visitors registered, representing over thirty music clubs in the State, which was greeted with applause.

Louise Pace of Corsicana submitted the following list of those who had become associate members of the organization: Alex. Sanger, Arthur Everts, Herbert Marcus, Albert Linz, Edward Titchie and R. P. Wofford, of Dallas; W. Penn, of Waxahachie. Florence C. Flore, of Cleburne, Mmes. Walter B. Sharp and J. S. Cullinan, of Houston; Mrs. J. E. Whiteselle, of Corsicana; Captain C. H. Allyn, of Corsicana; Captain James Garrity, of Corsicana, and Louise Pace.

Mrs. Percy V. Pennypacker, of Austin, and Mrs. J. C. Terrell, of Marshall, were elected to honorary membership in the association, in addition to Mrs. Henry B. Fall, already an honorary member.

The club extension committee, through Mamie Folsom Wynne, of Dallas, submitted an interesting résumé of accomplishments, stating that a great deal of interest had been aroused among the music clubs of Texas in the Federation.

"How to Study an Opera"

Mrs. Jahn, of Dallas, gave a brief talk on "How to Study an Opera," stating that every opera demands individual treatment in its study, and that in the opinion of the members of the club to which she belonged it was a good idea to study those operas that will be presented in the cities where the members reside.

Chamber of Commerce Gives Luncheon

Members of the Federation were luncheon guests at noon on Thursday at Hotel Raleigh, a courtesy furnished by the Chamber of Commerce.

"Texas Land," the Official Song?

At the afternoon session, the meetings being held at the Central Christian Church, Mrs. Joseph G. Wren rendered



CARROL CHAPEL, BAYLOR UNIVERSITY, WHERE MUSICAL PROGRAMS WERE GIVEN.



HOTEL RALEIGH AT WACO, HEADQUARTERS OF TEXAS FEDERATION OF MUSIC CLUBS.



TEXAS COTTON PALACE COLISEUM AT WACO, WHERE THE NEW YORK PHILHARMONIC SOCIETY GAVE ITS CONCERTS.

the song written by Horace Clark, entitled "Texas Land," which won the \$25 cash award at the Texas Federation of Women's Clubs at its last meeting in Brownwood. The question of the Texas Federation of Music Clubs adopting the song as the official one for Texas was discussed at some length, motion of Kitty Barry Crawford, of Fort Worth, finally prevailing that the matter be referred to a committee of three, to be named by the president, to investigate and make a recommendation to the Federation in the morning as to the best plan to pursue.

Convention Soloists

Louise Lawson rendered a piano solo, a polonaise, by Chopin, which was enthusiastically received by the cultured audience. Miss Lawson is one of Waco's most talented pianists, and will be heard from later in the musical world.

Agnes Gannon, of Dallas, who is the possessor of an unusual soprano voice, entertained the convention with a rendition of "Robert o tu che Adora," from "Robert le Diable," by Meyerbeer.

Mrs. Joseph B. Rucker, of Dallas, gave a splendid interpretation of a C minor etude, by Chopin, and the "Erl King," Schubert-Liszt.

Mrs. Dunning Addresses Convention

Carrie Louise Dunning, of New York City, one of the most noted musical educators in the world, whose remarkable success in training children and other teachers has made her presence at any convention always desirable, addressed the convention at this time along the line of standardization of the music teacher. She is the author of the famous Dunning system for the proper training of children, as well as grownups, several points of which she explained. Her address was one of the features of the afternoon session.

Folksongs in Costume

Jennie H. Barry, of Sherman, a pupil at Kidd-Key College, dressed in picturesque peasant costume, rendered a series of folksongs in charming manner.

Childhood Songs

Under the direction of Pattie Cassiday, supervisor of music in the Waco public schools, a delightful feature was introduced in the nature of childhood songs by 150 little tots of the Waco schools assembled from the first, second and third grades. The manner in which the songs were rendered spoke volumes for Miss Cassiday and showed the care and precaution she has taken, even with the wee singers, to see that they sing correctly and never at any time attempt to strain their voices.

A vocal solo, "Il Suicidio," from "Gioconda" (Ponchielli), by Ethel Rader, of Sherman, captivated the audience and served as a delightful finale for the afternoon's musical features.

Plan for Artist Bureau Submitted

Mrs. Gentry Waldo, of Houston, chairman of the committee for the establishment of the artist bureau, submitted at length a plan for such a feature in connection with the Federation, stating that the prima object of the bureau would be the dissemination of information in regard to artists, their prices, a triplicate of the contracts with clubs connected with the Federation to be always on file with the chairman of the committee for immediate reference on any particular point. She recommended that all federated clubs pledge themselves to secure artists only from managers who had registered with the artist bureau, a registration fee, the amount to be decided on later, to be assessed against each manager, this money to go toward paying the expenses of the secretary of the bureau. Several artist managers were present and were called upon to state their views on the subject. Several responded and signified a willingness to co-operate in every way consistent with the ideas of the Federation. There was considerable discussion, many members feeling that no monetary consideration should be required from the managers as an incident to registering, and the matter went over for further discussion on Friday morning.

Social Features

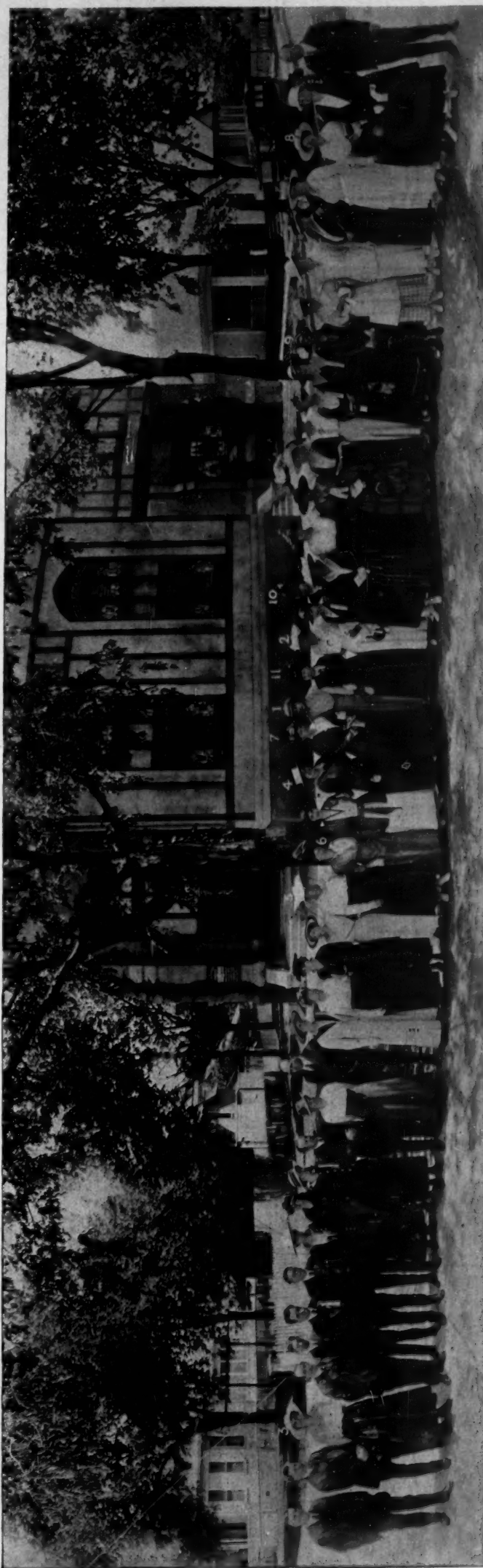
The social feature during the afternoon was an automobile ride over the city, furnished by the local Rotary Club, ending with a tea at Hotel Raleigh, as a courtesy from the Young Men's Business League.

Texas Talent Applauded by 2,000

On Thursday evening a recital was given in Baylor Chapel by some of the most talented musicians of Texas. This concert was open to the public and the hall was filled to overflowing, something like 2,000 being present.

Official State Song Report

On Friday morning the committee named to bring in a recommendation on the matter of the adoption of an official Georgetown, and T. S. Lovette, of Belton, reported as fol-



THE OFFICERS AND DELEGATES TO THE FIRST ANNUAL MEETING OF THE TEXAS FEDERATION OF MUSIC CLUBS AT WACO, TEX., MAY 3-5, INCLUSIVE. PLACE OF MEETING, CENTRAL CHRISTIAN CHURCH. No. 1, Louise Pace, Corsicana, honorary president; No. 2, Mrs. J. F. Lyons, Fort Worth, president; No. 3, Mrs. Joseph Wren, Waco, first vice-president; No. 4, Marian C. Blair, Marlin, recording secretary; No. 5, Martha Lightfoot, Fort Worth, corresponding secretary; No. 6, Mrs. Bryan Snyder, Marshall, treasurer; No. 7, Mrs. Gentry Waldo, Houston, chairman artist bureau; No. 8, Virginia Ryan, Waco, chairman study and program exchange; No. 9, Kitty Barry Crawford, Fort Worth, chairman press and publicity; No. 10, Mrs. E. J. Gibson, Dallas, chairman program committee; No. 11, Mrs. David Allen Campbell, Chicago, Ill., N. F. M. C.

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Georgetown, and T. S. Lovette, of Belton, reported as follows:

Your committee appointed to investigate the matter of the State song recommends that inasmuch as a State song should be of the character of a folksong, with a strong appeal to the people, as the national songs of the various nations, and inasmuch as the various songs submitted do not possess these characteristics, being more in the nature of art songs, to be sung to, rather than by the people, we recommend that a further contest be ordered, in which the conditions shall make clear that a song well suited to general use as a State song is desired rather than an art song for mere concert use.

The report of the committee was unanimously adopted, and a contest will therefore be ordered.

Artists' Bureau Committee Report Adopted

The report of the artists' bureau committee, submitted verbally by Mrs. Gentry Waldo, was finally adopted, the report providing for the booking of talent through the artists' bureau of the music clubs of Texas, the talent to be bought direct from the managers by the various clubs, the clubs, however, to be given all possible information as to talent, prices, etc. The plans will be worked out by the committee and thoroughly tried by the federation.

State Contest for Convention Appearance

Blanche McKie, of Corsicana, announced that the State contest for young musicians who desired to compete for the privilege of appearing before the convention of the National Federation of Music Clubs in Birmingham, Ala., in 1917, would be held, the contestants playing behind screens and announced by the following judges:

Judges and Winners

Voice: Mrs. D. A. Campbell, of Chicago, honorary vice-president of the National Federation of Music Clubs; Ar-

thur Manchester, head of music department Southwestern University, Georgetown, and president of the Texas Music Teachers' Association, and Minnie Johnson, a local musician of culture.

Violin: Dr. T. S. Lovette, dean of music, Baylor Female College, Belton, and Mrs. Theo. Ray, of Waco.

Piano: Arthur Johnson, of Waco, and W. J. Marsh, of Fort Worth.

The winners were as follows:

Voice: Gertrude Gullledge, Fort Worth.

Violin: Sarah Tarleton, Hillsboro.

Piano: Mame Bolton, Whitesboro.

Resolutions Committee Report Adopted

The resolutions committee's report was adopted, calling for a correction by the publishers of "Blue Bonnet" in their advertisement that this had been adopted as the official State song. The report also called for the fostering of Texas talent in musical lines, and resolutions of thanks to the various organizations for courtesies extended during the convention.

Invitations for 1917 Convention

Invitations were extended by ladies from Dallas, Sherman and Houston for the next meeting, which matter will be taken in charge by the executive committee for a selection of the place and time for the 1917 convention.

The meeting then adjourned sine die at 1 p. m.

S. P. W.

MABEL GARRISON WITH CHICAGO SYMPHONY

Soprano Fills Engagement on Very Short Notice—
Press Reviews of Saengerfest Triumph

Mabel Garrison, soprano, of the Metropolitan Opera Company, has been engaged to take the place of Florence Hinkle on the two weeks' tour of the Chicago Symphony Orchestra, which began May 15 in Oberlin, Ohio, and extends to Ann Arbor, Mich.; Kalamazoo, Mich.; Bloomington, Ill.; Ottawa, Ill.; Muscatine, Ia., and Mount Vernon, Ia. These are all festival appearances, and for this trip it has been necessary for Miss Garrison to study seven big works, none of which she has sung before, and this with only two days' notice.

Miss Garrison had only just returned from a big success at the State Saengerfest in San Antonio, Tex., May 8 and 9, the story of her success being contained in the following reviews from the San Antonio press:

It seemed so easy for Garrison to sing, and it was, indeed, so very easy to listen to her thrilling voice that, verily, the Saengerfest audience forgot the other numbers on the program, for the moment, at least, forgot that Garrison was to sing again; and insisted with an insistence that demanded satisfaction for encore after encore.

Mabel Garrison sang and smiled her way into the music loving hearts of San Antonio last night with her very first number from "Traviata." Garrison sings so easily, so naturally, that one is certain that she could sing much better if she tried, and yet one knows that her singing is the best. They know she is perfect in technic, in clearness of tone, in voice control, and yet the impression is there of repression, of unlimited fields beyond perfection. And this is the goal, so hard to reach, yet striven for by many singers, and, indeed, by many of renown. For a vast majority seem to exert every effort in their possession to the last jot; they seem to be working just as hard as they know how—tense they seem almost to the breaking point; but not Garrison. Indeed, she almost romps through her songs with the innocent abandon of an unobserved school girl, singing from sheer happiness and overflowing joy. Not an unnatural wrinkling of the brow nor the tensing of a muscle, and yet the expression is there, in the voice and in her face, and in the timbre of the music. Her singing last night was as a gem of fine spun platinum when compared to the beaten brass of ordinary musical events.—San Antonio Express, May 9, 1916.

A voice crystal clear in its purity, perfect in its quality and wonderful in its appeal; a personality, charming and winsome in every respect; an art developed to the highest point; all these were revealed in the singing of Mabel Garrison of the Metropolitan Opera Company.

When she sang her first aria on the program, the audience awoke to almost a frenzy of enthusiasm. The daintily beautiful young prima donna was recalled again and again to bow her thanks. The orchestra and singers joined in the handclapping and shouts of "Bravo" which echoed through the big hall. After a long continued ovation, in which she made many trips to the front of the platform to smile upon her admirers, she responded to an encore. Even then her audience did not want to let her go. Later she sang a group of Lieder, winging another triumph.—San Antonio Light, May 9, 1916.

One can hardly win what is already theirs, but if double bonds of appreciation can be won, then San Antonio is doubly shackled and forever the willing subject of Mabel Garrison, who for the second time enshrined herself as the patron saint of San Antonio music lovers.

Her rendition of that most difficult aria, the "Bell Song" from "Lakme" was perfect in technic and voice control. Some who have heard this aria in Paris and London by singers of world renown declared they never had heard as perfect a production. Her tones were bell-like and exact, yet absolutely effortless. Really the song seemed especially written for her peculiarly sweet coloratura voice. She was compelled to respond to encores again and again, and many

massive floral tributes were sent across the footlights to this little lady of many friends and a large future.—San Antonio Express, May 10, 1916.

Juanita Prewett Gives Delightful Program at the Yeatman Griffiths' Final "At Home"

On Sunday, May 14, the studios of Yeatman Griffith, 318 West Eighty-second street, New York, were crowded with a brilliant assemblage of music lovers, the occasion being the last monthly "at home" of the season. Those who have enjoyed the bounteous hospitality of Mr. and Mrs. Griffith know the atmosphere of bonhomie and good fellowship which prevails on these occasions, and this event was no exception.

Juanita Prewett, one of Mr. Griffith's pupils, was heard in an interesting program, which opened with an aria from "Cavalleria Rusticana," and included an aria from "Madame Butterfly" and these songs: "Gute Nacht" and "Blümelein im Garten" (Franz), "Meine Liebe ist Grün" (Brahms), "A Dissonance" (Borodin), "Retreat" (La Forge), "Ecstasy" (Rummel) and "Wake Up" (Phillips). Miss Prewett is engaged for eight appearances through New England, where she will be heard in the open air performances of Verdi's "Requiem," and she is also to sing the role of the Priestess in the al fresco production of "Aida," to be given in Philadelphia the early part of June.

A Traveling Tenor

H. E. Van Surdam, the El Paso tenor, has been engaged to sing at the Hotel del Coronado, at Coronado Beach, Cal., and later will fill a similar engagement at the Hotel Fourier, in Ottawa, Ont.



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MABEL GARRISON.

Soprano, Metropolitan Opera Company.

THE "PROGRESSIVE SERIES OF PIANO LESSONS" AS A POTENT FACTOR IN THE STANDARDIZATION OF MUSIC STUDY

Specially Written for the Musical Courier

It is often claimed that the American people are not interested in art. This is a gross misconception. The sum of approximately \$600,000,000 is spent annually on music in the United States—more than the average value of our wheat crop. Any nation that is willing to spend so large a sum on one particular branch of art certainly does not deserve the imputation of lacking interest in art. Of this sum of \$600,000,000 it is claimed that over one-third is expended on musical education alone. The amount expended is surprisingly large as compared with the sum spent for all other higher education. The 1914 report of the Commissioner of Education gives the following estimate of expenditure in the institutions named during the year, 1913.

| | |
|--|--------------|
| Public high schools..... | \$64,159,952 |
| Private high schools..... | 13,949,196 |
| Other public and private secondary schools..... | 13,198,033 |
| Universities, colleges and professional schools..... | 89,535,110 |
| Normal schools..... | 14,956,005 |
| Commercial and business schools..... | 8,027,851 |
| Miscellaneous schools..... | 6,000,000 |

Total.....\$209,826,146

Yet in return for this lavish outlay of wealth on musical education, the tangible results have been comparatively small.

It is only recently that supervisors of music and leading pedagogues have begun to realize the tremendous value of a musical education from both the scientific and cultural standpoint. When we find men of the mental calibre of Hollis Dann, Will Earhart, Arthur Abbott and Walter Aiken, not to mention many others, devoting their lives to the spreading of a propaganda in the interests of public school music and of standardization of music teaching generally, we may assume that there is a silent demand on the part of the American public for some definite and actual results for the money it is spending for this branch of education.

In August, 1913, there appeared without great heralding the first edition of the "Progressive Series of Piano Lessons." At that time the ideals of the Art Publication Society, the publishers of this work, were looked upon with a certain amount of tolerance by people who thought they understood the musical game. The Art Publication Society went on record from the very start for the standardization of music study. The Society believed that there should be text books, written examinations, and rigid grading tables, approved by the highest musical authorities, which should serve as a standard from the Atlantic Coast to the Pacific Coast. It would then be possible for a child to study with a teacher in Maine, and after a certain period move to San Francisco and continue with the study of music from the exact point at which he left it with his New England teacher. This would only be possible providing the teachers in Maine and California could come to an agreement as the child's musical knowledge.

The editors and officers of the Society were also convinced that music study should be given its proper place in the public schools, that the average child should have the opportunity to obtain a thorough musical education without the great expense heretofore attached to it. Knowing the highly scientific character of a theoretical study of this art, they believed that an intensive study of music would do as much toward the development of the child's brain as the study of mathematics, Latin, or any other major study. Not that they thought these subjects should be dropped, but rather that the child who desired to prepare for a musical career should have very opportunity

possible. They went even further in contending that it was not only beneficial but a necessary part of the child's education that music should be an important subject in the school curriculum.

It is now less than three years since the Art Publication Society launched these ideas. Let us see what the result has been.

The Cincinnati High Schools, under the musical supervision of Walter Aiken, had last year seventy-two pupils seriously studying music. This does not mean the musical

of Pittsburgh, one paragraph of which is particularly suggestive:

"In view of the merits of the 'Progressive Series,' and its nationwide adoption as a standard for school music, the year of piano study here required should be in this course, or must at least be the full equivalent."

The Catholic schools of America have been praised for the manner in which they conduct the musical classes in their schools. Quick to see the advantage of a work of such broad scope, already over 600 large Catholic institutions have adopted the "Progressive Series of Piano Lessons." Dr. Shields, dean of the Catholic University of America, at Washington, D. C., has prescribed in the normal course of the summer session, 1916, the text material issued by the Art Publication Society. At Dubuque, Ia., another three weeks' normal is being given for the benefit of the sisters of the Western States.

In the olden days when music was young in America, any one who wished to become eligible for the post of supervisor of music, even in our larger cities, qualified for this position without even having studied the piano. Theoretically almost nothing was demanded. If this individual could softly sing a few simple melodies and beat with his



PIANO DEPARTMENT, WOODWARD HIGH SCHOOL, CINCINNATI, OHIO, 1915-16, Employing the "Progressive Series of Piano Lessons." Only about one-half the number of students are in the picture

dabbling of ten years ago, but the study of music in all its branches—theory, pianoforte and singing. Incidentally, the "Progressive Series of Piano Lessons" edited by such authorities as Leopold Godowsky, Josef Hofmann, Edgar Stillman Kelley and Emil Sauer has been used as a text work in Cincinnati schools. The results of the use of this comprehensive work have been so completely satisfactory that the Detroit high schools have also adopted the work.

Now comes the announcement of Will Earhart, director of music in the Pittsburgh public schools. After praising the finely correlated text material of the "Progressive Series," he makes the following statement:

"Therefore, all pupils of the Pittsburgh high schools who study 'Progressive Series of Piano Lessons' may, upon application to their principal, elect music as a major subject. In order to obtain major credits such pupils would be required to meet all the conditions, and pass the various examinations outlined in the booklet, 'Requirements for High School Credits on the Progressive Series of Piano Lessons.'"

This regulation goes into effect September, 1916.

Following upon this comes the bulletin of the University

right arm a few simple measures he was a potential supervisor. We have only to read the official announcement of Cornell University for the summer session of 1916 to see that the supervisor's career is now no longer based upon "unpreparedness." Nowadays he must have studied the piano at least three years; he must possess an acceptable singing voice; he must be a proficient sight reader; he must be master of elementary harmony; and he must have distinct ideas on the important subject of ear training. Prof. Hollis Dann, principal of the department of music of Cornell University, has arranged to have the "Progressive Series of Piano Lessons" included in the summer normals of 1916-1917. Other universities are following the lead of Cornell. The University of Kansas has inaugurated in its School of Fine Arts a special department for the teaching of the "Progressive Series." Certificates of graduation from accredited high schools which have allowed major credits on the "Progressive Series," even though studied under outside private teachers, will be recognized for entrance into the piano course of the university.

From this summary consideration of the results of the society's propaganda for the standardization of music teaching and school credits for music study, it will be seen that

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the early ideals of the society are bearing rich fruit. Aside from these achievements in association with public school music, already such eminent musicians as Constantin von Sternberg, Gustav Becker, Herwegh von Ende, Charles N. Boyd, Wilson G. Smith, James H. Rogers, E. R. Kroeger, Willard Kimball and innumerable others are enthusiastic teachers of the Series.

This all goes to prove that idealism may be successfully linked with legitimate business. A few years ago it would have seemed not only improbable, but impossible, that a publishing house could actually afford to limit the sale of its material to teachers who had submitted satisfactory proof of their ability to teach this material efficiently.

The day is not far distant when the leading teachers of music all across this vast country will realize the tremendous importance of putting the study of music—not merely pianistic facility—on a sound educational basis.

Herbert Dittler Conducts

Columbia University Orchestra

Herbert Dittler appeared in the double capacity of conductor and soloist on Wednesday evening, May 10, at the Columbia University Orchestra concert in Earl Hall, New York.

The Columbia University Orchestra, which has been thoroughly trained by Mr. Dittler during the past season, gave an excellent account of itself, playing with precision and accuracy. The orchestral numbers consisted of Goldmark's "Sakuntala" overture; Grieg's suite, "Sigurd Jorsalfar," and Luigini's suite, "Ballet Egyptian."

It was surprising to note the great interest shown by the members of the orchestra and the fine effects produced.

Much to the delight of the large audience, Mr. Dittler contributed two violin solos, "Walter's Prize Song" (Wagner-Wilhelmj) and Zarzky's mazourka. He received much applause, many recalls, and responded with an encore. Max Liebling accompanied Mr. Dittler with musicianly skill.

Eleanor Owens, soprano, sang a group of four songs, "En Avril" (Gabrielle Webber), "Fantouche" (Debussy),

"Pierrot" (Rübner) and "Floods of Spring" (Rachmaninoff). She was obliged to repeat Rübner's "Pierrot." Lillian Jackson accompanied Miss Owens.

Florence Austin-Fay Foster Success

Florence Austin, "America's Violinist," and Fay Foster, the composer, collaborated in the first performance in public of the latter's "A Pastel," written for and dedicated to Miss Austin by Miss Foster, in the last "Young People's Subscription Concerts" at New Rochelle, April 26, under the direction of Veronica Govers and Mrs. William Mallory. Miss Austin's playing won her ardent admirers, renewing the effect of her virtuoso performance with those who had previously heard her, and led the New Rochelle Daily Star to print the following:

A large audience greeted Florence Austin, violinist, and Fay Foster, pianist and composer, and in many ways the concert was the best of the season. Miss Foster's "A Pastel," was played last night, for the first time, with the composer at the piano. Florence Austin is a really great artist, and she has never given more pleasure than to the large audience assembled last night.

One who attended the concert wrote Miss Austin privately: "Every one was charmed with your masterful playing; in fact, I think the concert was a splendid success."

Miss Foster's composition aided Miss Austin greatly to make such a success; it has beautiful melody allied with interesting harmony, and is sure to increase Miss Foster's reputation as a composer.

The accompanying cut was made from a photograph by the artist, C. B. Currier.

Anne Arkadij Sings at Rome, N. Y.

Anne Arkadij, the American Lieder singer, and Paul Althouse, tenor of the Metropolitan Opera Company, appeared in joint recital on Friday evening, May 5, at Rome, N. Y. Rome is Miss Arkadij's home city, and she was greeted cordially by an unusually large audience, which signified its appreciation by enthusiastic applause and many floral tributes. Her program numbers included songs by Franz, Fauré, Marx, Strauss, Burleigh, Rimsky-Korsakoff, De Lange, Rachmaninoff. "It is difficult to say in which selections Miss Arkadij manifested the greatest skill. Her rendition of the Russian Rimsky-Korsakoff's 'Song of India' was wonderfully beautiful, suggestive of the mystery of the East and filled with touching, tender tones. De Lange's 'Dutch Lullaby,' which immediately followed, was exquisite, proving the singer's versatility. . . . She glided naturally from the German into the French and back again into the German, giving to each accuracy and clearness of enunciation."

In the same paper there also appeared this statement: "In German, French and English she sang in rich, limpid, mellow tones, manifesting sympathy, dignity, high intelligence in interpretation."

Miss Arkadij and Mr. Althouse were also heard in two duets, Brahms' "So lass uns wandern," and the barcarolle from "The Tales of Hoffman," both of these numbers being given a spirited and thoroughly artistic interpretation.

Fine Choral Ensemble Under Wolle Direction

On Friday afternoon, May 12, the Philadelphia Orchestra, under the direction of Leopold Stokowski, gave a symphony concert at Harrisburg, Pa. The concert, which

was warmly received by an audience which crowded the Orpheum Theatre, was part of the spring festival of the Harrisburg Choral Society. That evening, the society, which is under the direction of Dr. J. Fred Wolle, gave an excellent performance of Coleridge-Taylor's "Atonement," assisted by the orchestra and May Ebrey Hotz, soprano; Earle Waldo Marshall, tenor, and Henry Hotz, basso. The credit for the entire affair is due in the main to the untiring efforts of Dr. Wolle, who has, by his earnest endeavors with the society and his work in the perfecting of choral ensemble, made possible this festival of music.

P. A. Yon Directs Program of Unusual Interest at Church of St. Francis Xavier

"Missa Solennis" was celebrated at the first annual meeting of the auxiliary committee to the Pontifical Institute of Sacred Music, at the feast of the solemnity of St. Joseph, May 10, at the Church of St. Francis Xavier, West Sixteenth street, New York City. These services were under the direction of Rev. J. B. Young, S. J., moderator of music, and Pietro Alessandro Yon, organist and choir master.

The order of the services was as follows:

Prelude and fugue in A minor (Bach); Introit, seventh mode (Gregorian); Kyrie, from mass "Hosanna Filio David" (Yon); "Gloria," from mass "Filio Hosanna David" (Yon); alleluia and verse, first mode (Gregorian); alleluia and verse, eighth mode (Gregorian); credo from mass in B flat (Yon); offertory, third mode (Gregorian); motet, "O Sacrum Convivium" (Viadana) (sixteenth century); sanctus and benedictus, No. 2, Vatican Kyrial (Gregorian), (harmonized by Yon); motet, "Panis Angelicus" (Casciolini), (sixteenth century); "Agnus Dei," No. 8, "Vatican Kyriale" (Gregorian), (harmonized by Yon); communion, eighth mode (Gregorian); postlude, fantasia and fugue on the theme of "Victimae Paschali" (Bimboni).

Explanatory comments on the services were contained in the program and are herewith reprinted in full:

The auxiliary committee to the Pontifical Institute of Sacred Music has been organized with the approval of His Holiness Pope Benedict XV, of His Eminence Cardinal Farley, and of other members of the Hierarchy, to lend support to the Papal College of Music in Rome, and to promote and stimulate efforts in the United States to develop a sound standard of taste in regard to church music.

The first annual meeting opens with a solemn high mass, to which the public has been invited; the Church of St. Francis Xavier, through the courtesy of the reverend rector, having been placed at the disposal of the committee for this purpose.

The music of the mass illustrates the three types of church music approved by the Holy See. These types are not given equal emphasis, however, in the Motu Proprio. While Gregorian chant is held up as the supreme model, and the School of Palestrina is commended for having produced compositions worthy of a place by its side, modern music is permitted subject to warnings as to its profane origin, its tendency to become theatrical, and, consequently, the greater care required in its use.

The arrangement of today's program brings out this distinction. The modern compositions are placed in the preparatory part of the mass. When the sacrificial part commences the music grows correspondingly more solemn and is confined to Gregorian chant and music of the School of Palestrina.

The entire proper of the mass is in Gregorian chant sung in unison. The Sanctus, Benedictus and Agnus Dei are Gregorian chant with harmonies by Mr. Yon. The Kyrie, Gloria and Credo are modern compositions, which are based on Gregorian themes, but treated in a modern spirit. They are the work of Pietro Alessandro Yon, an honor graduate of the Academy of St. Cecilia in Rome. The Kyrie and Gloria are written in three parts, soprano, tenor and bass, a combination that is particularly happy for a choir of men and boys. The Credo brings out a different idea: the men's voices in four parts alternate with the boys' voices in unison.

The committee is conscious that in its desire to illustrate the three types of music, it has been forced to sacrifice, to some extent, the artistic coherence and unity which should characterize the music of the mass, but it wished, at the first meeting, to give an example of the wide latitude permitted by the Holy See as to method, provided the essential quality of church music be retained, namely, appropriate expression of the words and spirit of the liturgical prayers.

The spacious edifice of St. Francis Xavier was filled for the occasion and admission was attained only through invitation.

John T. Hand Departs

John T. Hand, the Salt Lake City tenor who has been studying here for several months with Oscar Saenger, left for his home town last Tuesday afternoon, May 16. He will spend the summer there and expects to return to New York next fall. Mr. Hand has been engaged to sing in "Aida," when that work (scheduled for Salt Lake City on May 26, 27 and 28) is to be repeated under the direction of Prof. Giles.

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MME. SCHUMANN-HEINK'S OPINIONS ON VARIOUS MATTERS

Diva Talks to Musical Courier Man in Kanas—Her Remarks on Music, War, and "Movies"—Will Retire from the Stage in Two Years

Salina, Kan., May 9, 1916.

Schumann-Heink! Is there any artist on the American concert platform today who is as well known and beloved by the American people as this great woman and artist? Your correspondent had the pleasure of meeting Mme.



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ERNESTINE SCHUMANN-HEINK.

Schumann-Heink at Salina, Kan., and accompanying her on the trip to Lindsborg, where she opened "The Messiah" festival week with a recital on Palm Sunday afternoon. A large crowd of visitors was on the train, necessitating the attaching of three extra coaches. And in this crowd sat this great woman, having a smile, a pleasant word for every one that approached her; acting as if she had known all on the train for years. And the crowd seemingly all had known the great Schumann-Heink for years. A farmer's wife talked to her about cooking. "Oh, I love to cook," the great diva remarked. "Next to singing I like that best," and then she discoursed about various dishes until the inner man longed for the delectables. And then she exclaimed, "Ah, there is nothing like married life. A woman needs a husband. When I go back to my home in Chicago, I sometimes get lonesome." But with a twinkle in her eye, she added: "But it's nice to be one's own boss." For crying children she had candy in her traveling bag.

Schumann-Heink loves the "movies." One of her first questions she asked was, "Are there any movies in Lindsborg?" When I told her there were, she rejoiced like a youngster going to the circus and said: "Me for the movies."

With all her humor she can be serious, too. When she speaks of trials and disappointments she has had, one readily can understand how she is able to put her soul into her songs and to conquer an audience. Her greatest sorrow in life was the recent death of her son Hans. She cannot overcome it. While singing the "Cry of Rachel" on Sunday afternoon one could feel it was her own soul crying out in anguish for her lost child. For several minutes she showed she was deeply affected after singing the number. Her usual smile did not appear at the sound of applause, only a slight nodding of the head as if she would say, "Yes, you applaud my singing, but you do not know how my heart is aching."

Naturally our conversation drifted to the European war. One of her sons is an officer in the German navy, the only one who is not an American citizen. "I am an American citizen," she said. "I love America and never wish to live anywhere else." She still loves Germany, however, the country in which she endured her hardships in early

life and where in later years she was received in triumph. In these days it takes a good deal of courage to sing that wonderful song by Hugo Wolf, "Heimweh," but Schumann-Heink does not lack courage. And how she did sing it. It made a sensation.

"Life is nothing to me," she remarked, "and if I could stop this terrible war, I would be willing to have my body riddled with bullets, yes, they could tear me to pieces."

Schumann-Heink never will be forgotten by the American public and her fame always will be that of one of the greatest contraltos of all time. Mme. Schumann-Heink told me she has sung for thirty-eight years and will sing two years more and then retire. She believes the American people love and appreciate music and thinks there are excellent teachers here. Her opinion is that on the average the teachers in the smaller towns and conservatories are doing the most serious work in the country and are as a whole better equipped than most of those in the larger cities.

She paid the work done at Lindsborg a high tribute and has offered to give a benefit concert next fall for Bethany College and Conservatory.

E. HAESENER.

SALT LAKE CITY MUSIC NOTES

Salt Lake City, May 10, 1916.

The Musical Arts Society has announced May 7 as the date for re-election of officers. During the year the organization has been instrumental in giving several artists to Salt Lake, and it expects to operate upon even a bigger scale next year.

Some of the younger pupils of Alberta Dersham Beames were heard to advantage in a piano recital Tuesday evening, May 2, at the Consolidated Music Hall, and Ella Neilson, with a class of piano pupils of the Utah Conservatory of Music, gave a recital the following evening in the Conservatory Auditorium. A number of other musical events were crowded into the week, all bearing upon the tercentenary celebration.

The new \$25,000 organ at the American Theatre commenced its afternoon and evening recitals Tuesday, May 2, and is said to now be the most beautiful instrument in any theatre west of Chicago. Prof. J. J. McClellan, well known organist, gives recitals on this organ Tuesday and Wednesday evenings and three afternoons during the week.

The music department of the University of Utah, of which Prof. Thomas Giles is head, will give "Aida," by Verdi, May 28, 29 and 30, at the Salt Lake Theatre, at an approximate cost of \$5,000. Over 400 students will take part in the opera, and great preparations are being made to produce the work in appropriate style.

LUCILE MAY FRANCKE.

What Is Wrong With an Orchestra

[From the St. Louis Republic, May 7, 1916.]

The St. Louis Orchestra is very weak in its advertising department. Its management does not present it to the public skillfully or successfully. Nor is it presented with sufficient force. Too much reliance is placed upon free space in the daily papers. If one would sell tickets he must get his information under the eyes of his buyers.

The great artist costs most, but is, after all, the cheapest. He not only pays for himself but he gives the whole enterprise some of his prestige. The little artist may add to the excellence of the performance and give it variety and, at a return engagement, earn some or all of his cost, but he must be a singer or player with training, ability and a future.

The announcement that the management is engaging high class artists for next season is welcome news. It shows an improvement in the right direction and it should increase the sales of tickets, provided a strong campaign of advertising is carried on. There will be no profit in engaging these artists if the fact is not impressed on the public mind, and that cannot be done through the free space in the newspapers nor in pink teas and talks before business clubs. The public does not attend the teas or belong to the clubs.

Very extensive advertising would be necessary to arouse the masses to a realization of the fact of the occurrence of the concerts. A large body of people is reached slowly and put in motion with great effort.

At least \$300 should be appropriated to advertise each concert until the patronage is established.

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FOSTER'S EYE-VIEW OF MUSIC IN THE BUSY MIDDLE WEST

Enterprising Manager Swings Around the Inner Circle and Describes Encouraging Conditions Met by Him

Kingsberry Foster, of the well known managerial firm of Foster & Foster, is considering the advisability of having his Forty-second street offices "done over." The genial entrepreneur has become so accustomed to traveling that he says he would feel more at ease were his sanctum transformed into the likeness of a Pullman chair car.

Mr. Foster returned the other day from a three weeks' whirlwind tour of the Middle West, during which he called on many of the principal musicians and managers of Ohio, Pennsylvania, Indiana, Illinois, Wisconsin, Iowa, Missouri and Kentucky. Scarcely had he returned to New York and set resolutely to work at the huge accumulation of work which hid his desk from sight, than it became necessary for him to pack his Gladstone again, this time for Dixieland. A representative of the MUSICAL COURIER who happened to find him between journeys, however, discovered Mr. Foster highly enthusiastic over the musical prospects in the regions between the Appalachians and the Mississippi.

"It doesn't take a New Yorker long to get over any feeling of musical insularity or superiority, when he has had an opportunity to talk with the people of the Middle States and to see the big things they are doing. Those folk are content with nothing less than the very best, and the array of talent with which they are providing themselves for next season is astounding.

"In Pittsburgh I was delighted to learn of the large preliminary sales for many concerts for next season, and a complete success is assured for all the big attractions.

"Kline Roberts, the able and successful manager of the

Cincinnati Symphony Orchestra, is also jubilant over this year's results as well as over the rosy prospects for the coming season. At Indianapolis I saw Ona B. Talbot, who has achieved remarkable results in providing that wide-awake city with musical attractions of the highest order. She is more than optimistic as to next year's affairs. By the way, it is rumored that Mrs. Talbot will manage the splendid new Indianapolis Coliseum, which is to be one of the finest houses of its kind in the country.

"Up in Milwaukee I saw W. P. Bishop, the veteran member of the Board of Trade, who through years of generous and intelligent effort has come to be regarded as the city's sponsor of good music. He was enthusiastic concerning the future. Zillah Hobday, the energetic Milwaukee musical agent, has been highly successful in her management of a first class course, which has been well patronized. She, too, is busy with really ambitious plans for the coming season.

"I was especially pleased with the outlook in St. Louis, one of the 'livest' cities as regards music to be found in the Middle West. The people are genuinely interested in hearing the best artists, and what is more to the point, they are proving their interest by solid assurances for future appearances. St. Louis is a town no artist can afford to overlook in mapping out a Western tour.

"No untoward incidents marred the trip," continued Mr. Foster. "Between Quincy and St. Louis the Father of Waters tried hard to assert his authority by flooding the tracks, but our train splashed right along without any delay. A poker game during this part of the tour provided plenty of atmosphere suggestive of the palmy days of the old river steamboats, except that the players neglected to produce any knives or guns to be laid out on the table."

Mr. Foster refused to reveal the extent of his winnings in this game.

AMERICA LOSES GOODSON NEXT SEASON

Famous Pianist to Take a Holiday in the Antipodes—Will Return for Season 1917-18

Arthur Hinton, the well known English composer, having to go to Australia and New Zealand to undertake the musical examinations in those countries on behalf of the Royal Academy of Music and Royal College of Music



KATHARINE GOODSON AND HER HUSBAND, ARTHUR HINTON.

(London), his wife, Katharine Goodson, will accompany him for a holiday trip and will not appear in concert next season. Mr. Hinton already has left for Canada and Miss Goodson will join him later in San Francisco, whence they will sail on June 13 on the steamship Sierra for Sydney, New South Wales, via Honolulu and Samoa.

Miss Goodson's many friends and admirers will hear with delight that she is to return to this country for a trans-continental tour for the season 1917-18.

Louisa Hopkins and Florence Leonard Entertain

Louisa Hopkins and Florence Leonard recently entertained at their Philadelphia studios in honor of Claire Forbes, of Boston. Miss Forbes pleased the large body of assembled guests with a recital program which included Brahms' rhapsody, Chopin preludes and impromptu, Beethoven sonata, Debussy's "Reflets dans l'eau" and the Liszt tenth rhapsody.

Rachel Fisher, a pupil of Miss Leonard, who has played for schools and clubs this season, gave a matinee recital

for the Gordon School, Philadelphia, May 2. Miss Fisher played three Chopin preludes, the Chopin nocturne in B major, the Schubert impromptu in B flat, a gavotte by d'Albert, the "Golliwog's Cake Walk," by Debussy, Ravel's "Jeux d'Eaux" and the "Liebestraum" and the polonaise in E major, by Liszt. Miss Fisher is a young pianist of promise.

MME. GADSKI AND DAUGHTER TALK

Give Their Views on Homesickness, Motors and Woman's Suffrage

Although Mme. Gadski and her husband and daughter have a deep affection for America, where they have lived for the better part of twelve years, they naturally yearn very often for their home in Berlin, which they have not seen since the outbreak of the war. It is Miss Lotta, Mme. Gadski's charming daughter, who is interviewed nowadays quite as often as her distinguished prima donna mamma, and it was she who confessed to a feeling of real homesickness for the Fatherland when asked a few pointed questions recently.

"We are a very happy family wherever we may be," explained Miss Tauscher, "but it is only natural that we should think very often of our beautiful home in Berlin. There we have such fun entertaining our many friends, while the most fun of all is driving mother's big electric car through the streets and suburbs. This car was built especially for her, and she is a wonderful chauffeuse, really. Then there is our gasoline touring car, which is even larger. We seldom have occasion to travel by rail at all; for no matter how long the journey, the motor car serves the purpose."

The fact that Mme. Gadski is not a suffragist is one which the prima donna never hesitates to admit. "Of course," she explains, "in Germany the problem does not confront us as it does in this country. On the other hand, I must confess that I have given the problem no particular study. Some people have asked me if it did not seem out of place to my mind to see ignorant laborers and the colored men vote when educated, refined women are denied the privilege. But to them I say, how would the problem be solved if women should vote; for assuredly there are as many ignorant women as there are men. It seems to me that the vote would simply be doubly large, that is all. If it could be arranged to have only the enlightened of either sex vote, it would be different. However, for myself, I am contented to be a haus-wife, and let my husband do the thinking regarding politics. It may be a narrow view, but it's a comfortable one."

Cellist Penha Here

Michael Penha, a young Dutch cellist, who has been playing in Europe, South America, Costa Rica, Cuba, etc., now is in New York and expects to remain here and make the metropolis his musical headquarters. At a recent recital in New Orleans the artist was well received. He will undertake a concert tour in the fall.

"GANZ'S PLAYING GIVES HIM RANK WITH WORLD MASTERS"

By George E. Simpson, Star-Telegram,
Fort Worth

"Rudolph Ganz, the eminent Swiss pianist, appeared in concert Thursday night at Byers Opera House, under the auspices of the Harmony Club, and in so doing gave Fort Worth music lovers a veritable treat. The name of Ganz may not be as widely known as that of Paderewski or Rosenthal, but he is far younger than the former, and more poetic and impressive than the latter. Comparisons cannot be odious in this case; for we rank Ganz beside Bauer, and that is really a very great compliment for both artists. Ganz is an artist who excites respect and whose personality makes a direct appeal to his audience. He is dignified and self contained and impresses one as having wonderful reserve power. He is a man's man and is doing much in the musical world to create a feeling of respect for the artists in general.

"Ganz's program contained many standard works as well as some remarkably interesting novelties. It opened with the wonderful symphonic etudes by Schumann. These etudes, or rather variations, over a given chord are linked together in one complete whole and Ganz kept the form absolutely intact. His playing of the third, fifth and last variation was remarkable and we have never heard the entire work given with greater perfection of detail or brilliancy of spirit.

"The second number, the Beethoven 'Moonlight' sonata, op. 27, is seldom worth hearing, because it is generally given as a development study for students. This work, however, revealed new beauties and Ganz's playing of it was quite an inspiration. The adagio was given with deep reverence for the spirit of the master and because a prayer to the memory of some loved one, the allegretto was full of a refined, care free spirit of happiness and the last movement teemed with the passionate rhythm of a hopeless struggle against fate.

"The next group, composed of well known works of Chopin, revealed Ganz clothed in a different spirit to that of the preceding number. The G minor ballade was played with splendid finish and beauty of tone and phrasing and the two etudes, the 'Revolutionary' in C minor, and the G flat in triplets were charming. The C minor for its rugged passionate cry of distress and the G flat for its crisp perfection of detail. The nocturne in F sharp minor and the much beloved polonaise in A flat completed this group. As an encore Ganz played the Chopin A flat waltz.

"The last group composed Raoul's 'Jeux d'Eau' (Frolics of Water) and although a work by a master of the ultra modern French school, was one of the loveliest numbers of the entire program. Ganz gave it the spirit of the light and shade of the reflections of the sun on a sparkling spring and his playing of this work revealed his understanding and love of the modern school. Debussy's 'Girl With the Flaxen Hair' is full of charm and was interesting because of its novelty.

"The program closed with the 'Cantique d'Amour' and the polonaise in E major by Liszt. The polonaise is typically Liszt in spirit and workmanship and Ganz played it as none but a master could. The wonderful figured passages in the middle part were absolutely perfect in their delicacy and precision."

"Home Music Department," Feature of Evening Mail

The Evening Mail is the first publication to devote space to music in the home and to those instruments that make it most available. The plan has been most enthusiastically endorsed by the public, for whose benefit articles will appear in the columns of that paper every Tuesday and Thursday.

Henry W. Hart is the editor of the new "Home Music Department."

Mr. Hart, in a recent conversation with a representative of the MUSICAL COURIER, among other things said: "Those

we want to reach through our 'Music in the Home' page are the music lovers who, being unable to depend upon themselves for musical entertainment, grasp that opportunity afforded them by the mechanical instrument—the piano player and the victrola. Of these people there are a good many who are eager to learn little things by which they can improve their playing. For instance, they would be interested in knowing how to play with expression. That in itself is an art, and I believe the greater part, if not all, may become artists. Suggestions for home musicales will be given, a sketch of the composer's life and its influence upon his music. The child's music, too, will be looked after. All this we hope to syndicate, so that the influence will be national in scope."

Some of the features of the articles are: "Music Worth Having," "Home Musicales Programs," "How to Play with Expression," "Musical Meanings," "Coming Concerts," "Worth While Issues for the Current Month," "Song, Music and Dance for the Children," "Asked and Answered."

Symphony Club of New York Does Praiseworthy Work

There are numerous musical societies in New York, and among them, one, the Symphony Club of New York, stands out conspicuously for the good it accomplishes for charitable organizations.

About five years ago this little club was organized by David Mannes, Mrs. John A. Hartwell, and Miss Callender, who acted as president. As the club grew, under the present president, Mrs. Hartwell, a new aim sprung up among the amateur musicians who compose it—to aid worthy charitable institutions. Some of these organizations reaping benefits are: Stony Wold Sanatorium, Speedwell Country Homes for Convalescent and Abandoned Children, Christie Street House, American Polish Relief Committee, Baptist Home for the Aged and the Brearley League Cripple School. Since the club's birth into the musical world, it is said to have raised over \$20,000, which was paid out to charity. Two concerts a year are given; one in mid-winter and the other in the spring, which is usually for the Home for the Aged.

David Mannes is the conductor of the orchestra. Some of the prominent members are: Mrs. Howard Brockway, Mrs. Nathan Clark, Mrs. George C. Clarke, Jr., Mrs. Alexander C. Morgan, Harriet V. C. Ogden, Mrs. James Otis Post, Mary Hoyt Wiborg, and Mrs. Theodore Roosevelt, Jr.

Directors of the club are: Miss Callender, honorary president; Mrs. John A. Hartwell, president; Mrs. George M. Tuttle, vice-president; Mrs. Reuel B. Kimball, treasurer; Mrs. Howard Brockway, secretary; Mrs. Henry A. Alexander, Mrs. Harry Harkness Flagler, Helen Morgan Hamilton, Margaret V. Underhill, Mrs. H. Throop Wilder, Alice R. Wilson, and Mrs. A. Murray Young.

Sophia Kassmir Assists Pittsburgh Apollo Club

Pittsburgh Pa., May 12, 1916.

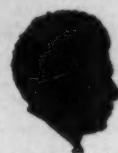
Sophia Kassmir, soprano, assisted by the Apollo Club of Pittsburgh, gave a concert under the auspices of the Actors' Fund of America recently. This young soprano has made rapid headway in her work. She has a voice of sweet sympathetic quality, sings in good style, and on this occasion sang for a very appreciative audience. Miss Kassmir's songs were well selected, and were interpreted with feeling. She undoubtedly has a bright future.

The Apollo Club sang in better form than at its last concert, a more even blending of tone was noticed, and in the most of the selections the choir was more evenly balanced than on previous occasions.

Incidental solos were well taken by James McKelvie and Emil Bingel. H. E. W.

Von Mickwitz's Summer Class

Harold von Mickwitz, the distinguished pianist and pedagogue, will begin a teachers' normal and summer class in June at the Southern Methodist University, Dallas, Texas. In August Mr. von Mickwitz intends to take a vacation and plans an Eastern trip for that purpose.



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OPERATIC PERFORMANCES ENGAGE PITTSBURGH ATTENTION

Interest in "Siegfried" Festival Grows—Aborns Enjoyed—Evan Williams to Sing With Haydn Club—Pittsburgh Baritone in Recent Events

Pittsburgh, Pa., May 12, 1916.

As the time grows nearer for the "Siegfried" Festival, the interest grows keener and each day brings out something new regarding this great musical treat which will impress upon the public the wonderful and beautiful traits found in this Wagnerian opera.

Those who will attend the performance of "Siegfried" will witness the ruthless smashing of a Wagnerian tradition, when the fire breathing dragon comes upon a stage to be slain by the sword of Siegfried.

The cast has been completed and is as follows: Carl Braun, Melanie Kurt, Ernestine Schumann-Heink, Frieda Hempel, Albert Reiss, Clarence Whitehill, Johannes Sembach and Otto Goritz, all of the Metropolitan Opera Company.

Two Weeks of Enjoyable Aborn Productions

For two weeks, Pittsburghers have had the privilege of hearing the Aborn Opera Company present some of its best operas. The performances will continue another week.

Marie Stapleton Murray, who for several years was one of the leading sopranos of Pittsburgh, made her debut in opera here on Wednesday evening in "Trovatore." Mrs. Murray was warmly received and revealed new qualities of vocal and interpretative ability. Her voice possesses a rich beauty and wide range, and has a warm, sympathetic quality, which is so often lacking in operatic singers.

Evan Williams to Appear

The Haydn Choral Union of Belleville, John Colvin Dickson, director, has closed a contract whereby Evan Williams, tenor, will appear with this organization, May 26, in the Bellevue High School. The union has been hard at work on its program, and is looking forward to a successful evening.

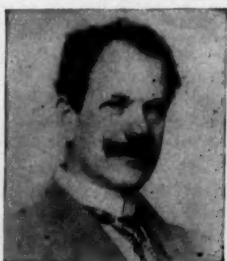
Myers Advanced Pupils in Recital

Isaac K. Myers, baritone and teacher, presented some of his advanced pupils in a musicale in Carnegie Lecture Hall, on the evening of May 10. Mr. Myers has a large class, among which are many voices that have a promising future. The program presented was made up of such composers as Mendelssohn, Gounod, Haydn, Minetti, Rogers and Gilberté. H. E. W.

Lila Robeson's Appearances

Lila Robeson's unusual activities did not come to an end with the closing of the Metropolitan Opera season. She has been booked to appear in concerts which extend into June.

On Thursday, May 4, Miss Robeson appeared as soloist at a concert in Cleveland, Ohio. Two more May engagements in Cleveland included one on the 23d for the Y. M. C. A., and on the 29th at a lecture-recital to be given in Hotel Statler. On June 5, Miss Robeson will appear in "Walküre" with a Metropolitan Opera cast at New Haven, Conn., returning to Cleveland for a morning recital on June 7, and on June 10 she will appear as soloist at a concert in Pittsburgh.



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WASSILI LEPS CONDUCTS**"ROBIN HOOD"**

Work Sung by Philadelphia Operatic Society With the Assistance of Capable Principals

Two performances of Reginald de Koven's romantic opera, "Robin Hood," marked the close of the tenth season of the Philadelphia Operatic Society. On the evenings of May 11 and 12, the Metropolitan Opera House, Philadelphia, was crowded with an audience which was thoroughly representative of the musical and social life of the city. This popular opera, which the Bostonians alone gave 4,250 times and which has been performed nearly 10,000 times since, was given a production worthy of rank with that of professional opera givers. Conductor Wassili Leps had drilled the large chorus and the principals until musically and histrionically, the work of the entire cast was such that it called forth the enthusiastic praise of every one present. Indeed, music lovers of the Quaker City owe a very great debt to Mr. Leps for the splendid work he has accomplished with this society during the time he has been the conductor. He has been untiring in his efforts, and the performance was a credit to his zeal. The chorus sang with ease and with delightful ensemble effect which spoke well for the training give it by Conductor Leps.

Of the principals, especial mention should be made of the excellent work of Marie Stone Langston. In the role of Allan-a-Dale, her beautiful contralto voice was heard to advantage. An outstanding feature of the entire performance was her forceful singing of "Oh, Promise Me," in which the clarity and flexibility of her voice delighted every one.

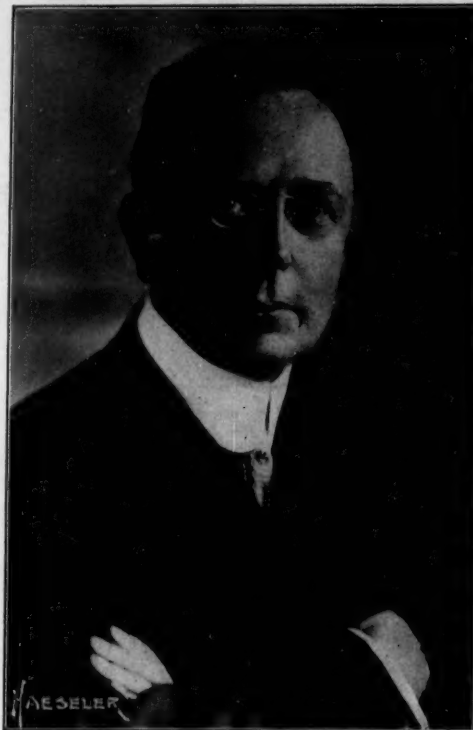
Kathryn McGinley, as Maid Marion, made this role a noteworthy one, both as regards the ease of her vocal production and the charm of her stage presence. Although suffering from a severe cold, John W. Noble sang the title role in a most commendable manner.

Horace R. Hood, as the Sheriff of Nottingham, was a jovial figure. Not only did he sing the music allotted to the part with precision, but he enacted the difficult character with realistic effect, particularly the scene which depicts the drunken revelry of the tinkers. Will Scarlatt as sung by Frank M. Conly was also a role which calls for particular praise.

Other principals in the cast were Marie Loughney as Dame Durden, Lottie Loeben as Annabelle, Herman J. Bub as Guy of Gisborne, J. W. Clegg as Little John, Charles J. Shuttlesworth as Friar Tuck, Anna Hornbach as the Herald. The solo dancers were Louise Segal and Anna Larkin; the dancing features of the program being unusually fine, credit for which is due Mae E. Dawson.

This performance was further distinguished by the presence of the composer, who declared he was delighted with the general excellence of the production. Between the second and third acts, Mr. de Koven was called before the footlights, together with Mr. Leps and the stage director, W. H. Fitzgerald, and John Luther Long, vice-president of the society, conferred upon him the diploma of honorary membership. This is an honor which another composer, Victor Herbert, also has won. Mr. de Koven conducted the third act of this work, thereby adding to the general interest.

Puccini's "Boheme" will be the next work performed by the society, the date set by Mr. Leps being some time in October.



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KRANICH & BACH New York City

Julia Claussen Says "The American Woman Is a Natural Artist in Dress"

Julia Claussen, the Swedish prima donna, who is to concertize next season under Loudon Charlton's management, has a reputation for being one of the best dressed women on the operatic and concert stage, as well as one of the most gifted singers. Mme. Claussen is outspoken, however, in yielding first honors in natural good taste where dress is concerned to the American woman rather than to those whom she has observed in other countries in the course of her professional travels.

"French and Austrian women," she admitted, in a recent interview, "find little difficulty in being the best dressed of women so long as they have the advantage of expensive modistes. But that is not what we are discussing. Given the same gowns, the American woman will outshine her sister of the European fashion centers because she has the better natural form. The American woman is neither too large nor too small. She has not the raw boned masculinity of the English woman, nor the ultra-femininity of the French woman. But she has the best points of both—a great natural advantage. I have seen the parades of fashion in London, Paris, Vienna and other cities. To my mind there is no more striking type of femininity in any of those cities than there is on the boulevards of the great American cities.

"There are instances of overdressing, to be sure; they are to be found in every country where riches are rapidly acquired and good taste is outstripped; but the American girl strikes me as one who on the whole can be depended upon to wear the right things at the right time. Take the shop girls. Some of them doubtless are no better off financially than their sisters of Paris and London. Yet the New York or Chicago woman is usually a delight to the eye. She is tasteful; correct in her choice of material and the manner of its use. She knows the rules of harmony, and she is well dressed whether her gown cost four dollars or fifty. That is what I mean when I say that the American woman is a natural artist in dress. She has the gift of selection, and that is nine-tenths of the battle."

The Oberlin Music Club Meets at Maude Tucker Doolittle's Studio

The largest meeting of the season 1915-16 given by the Oberlin Music Club was held on Tuesday, May 9, at Maude Tucker Doolittle's studio, 606 West 116th street, New York.

Miss Margolies played Donanyi's "Rhapsodie" in F sharp minor, Ganz's "Valse Caprice," "The Lark," by Glinka-Balakireff, and two compositions by Chopin—"Berceuse" and "Scherzo" in C sharp minor.

Miss Wilcox sang an aria by Mozart, as well as songs by Strauss and Debussy. The artistic program was warmly applauded by over fifty club members and their guests.

Mrs. Doolittle's sister, Mrs. Blodgett, a well known artist of Toledo, Ohio, sang several numbers, delighting the guests with her beautiful voice and musicianly interpretation.

The club voted Mr. and Mrs. Rudolph Ganz and Dr. and Mrs. Lucien C. Warner honorary members.

ORCHESTRA AND CONDUCTOR GLORIFY CINCINNATI'S FEST

Echoes of the Recent May Festival Celebrate the Brilliant Achievements of Dr. Kunwald and His Men
—Mme. Schumann-Heink's Illness Generally Regretted

Cincinnati, Ohio, May 13, 1916.

The May festival has once more come and gone and Cincinnati has once more had its biennial music feast. As usual, large numbers of guests from all parts of the country enjoyed the hospitality of this city during the festival week. As among these was the Editor-in-chief of the *MUSICAL COURIER*, who came for the express purpose of reviewing the performances, further comment on these is not necessary here. Suffice it to say, that the May festival concerts were, to say the least, fully on a par with any given in the past. It was the second time in its history that the present Cincinnati Symphony Orchestra participated as the instrumental element in these concerts, and great satisfaction is felt in local musical circles because the orchestra more than duplicated its success of two years ago, when it first contributed its services to the May festival. Dr. Kunwald, as the musical head of the festival, stood out most prominently through the entire week, and it is due to his musicianship principally that such remarkable artistic results were achieved.

If there is one singer favorite above all others that have appeared in Cincinnati, that singer is Mme. Schumann-Heink, and when—her splendid achievement in the Beethoven Mass, Wednesday evening, still echoing in the hearts of those who heard her—it was learned that she would not be able to appear Saturday afternoon as announced, on account of illness, a deep note of regret was apparent, the only one heard during the gala week of music and song.

Cincinnati Conservatory Activities

The season at the Cincinnati Conservatory of Music nearing its close, that institution now is very busy with recitals. The following are the more important given during the past two weeks:

Mr. Tirindelli presented a dozen of his pupils Thursday evening, April 27, in a violin recital. The majority of those appearing on the program represented new talent, which is being developed by Mr. Tirindelli, and presages good things to come. The program contained some of Tirindelli's own compositions, which were very favorably received, while the work of each of the pupils reflected credit on their instructor.

Margaret Burroughs, soprano, pupil of Harold Becket Gibbs, acquitted herself very creditably in her song recital given before a large audience, Tuesday evening, April 25. She opened her program with four Handel arias, which well exhibited the various phases of her talent and vocal ability. Her voice is well placed and she command a finely developed legato, which stood her in good stead in the Handel numbers. The remainder of her program comprised groups of modern songs, which she gave with charm and intelligence. Assisting on the program was Florian Schmidt, pianist, pupil of Clara Bridge. Miss Schmidt gave five effective numbers and shared honors with Miss Burroughs in the success of the evening.

A recital interesting a large circle was that given by the talented young pianist, Eleanor Schwenker, pupil of Wilhelm Kraupner, Wednesday evening, April 26. Miss Schwenker opened her program with a capable reading of the principal part of the Mozart-Grieg C minor fantasia for two pianos. Of particular interest was a group of solos comprising two numbers from op. 12, Schumann; the rhapsodie in G minor of Brahms; "Butterfly," Grieg; canzonetta in F sharp, Huber, and the concert etude in F sharp by MacDowell. These were played with imagination and technical skill, calling forth much applause. The Beethoven concerto in C minor constituted an effective close to the program. Miss Schwenker was the recipient of much applause.

Verena Althaus, the second Kraupner pupil to be presented in an individual recital during the weeks in question, gave her program Friday evening, April 28. Miss Althaus' playing is marked by personality and artistic perception, and she did herself and her teacher justice by her capable playing of a well arranged program, which contained the Liszt symphonic poem, "Orpheus," for two pianos; the first movement of the sonata, op. 53, by Beethoven; the nocturne in D flat and two etudes by Chopin, the spinning song from "Flying Dutchman," Wagner-Liszt, and the Scharwenka concerto in B flat minor.

Lucile Roberts, a soprano of delightful qualifications, who has been studying under John A. Hoffmann for several years past, gave a song recital on the evening of April 28. Her program was thoroughly eclectic, ranging from Mendelssohn and Schubert through the modern Italian, Russian, French and American song literature. Miss Rob-

erts' voice is fresh and clear, always refined and reliable, and is handled in the same easy manner which is characteristic of all Mr. Hoffmann's students. Of particular interest on the program were arias from "Gioconda" and "Bohème," which gave the young singer good opportunity to exhibit the operatic possibilities of her voice. Miss Roberts was supported at the piano by the capable accompaniments of William Meldrum.

Bessie Larkin's second piano recital, given last Thursday evening, reiterated her success of three months ago, when she was introduced by her teacher, Theodor Bohlmann, in a recital well remembered for its merits. Her program included "Scenes from Childhood," by Schumann; pieces by Grieg, Saint-Saëns, Poldini and Von Bülow. She closed her program with the Mozart D major sonata. Miss Larkin shows refinement and poetic appreciation in her playing.

Jemmie Vardeman maintained her previous fine record in a delightful recital given the evening of May 12. Her program opened with the Schumann toccata and further contained a group of Chopin numbers and two Cyril Scott pieces. Miss Vardeman has a fine rhythmic sense and a brilliant technic. She played her program with temperament and good tone quality. A large audience applauded the gifted concert giver enthusiastically.

Janet Watt, a conscientious, aspiring young pianist, whose talents have been developed under Hugo Sederberg for several years, gave a good account of herself in recital last Saturday evening. Her playing was marked by refinement of feeling and her evenly developed technic and agreeable tone stood her in good stead throughout. Assisting on the program was Ruth Shreve, a pupil of Frances Moses. Mrs. Shreve sang with purity of tone and artistic perception. A large audience attended the recital.

CINCINNATUS.

Dorothea North's Aida Praised

Dorothea North sang in Tiffin, Ohio, on the evening of April 25 in the opera "Aida," given under the auspices of the Heidelberg Conservatory of Music. Miss North sang the title role in the well known Verdi work, winning the following tribute from the Tiffin Tribune of April 26: "Dorothea North, a soprano of unusual range and power, at once won favor with her delightful ease of tonal action. She possesses a deeply emotional temperament, is intense in her grasp of the Pharaonic story, and so thoroughly merges herself in the characters she portrays that they seem to become incarnate in the air before one's very eyes. This was especially true in Aida's parting romanza, 'My Native Land.'"

Preceding an appearance at the Nebraska State Normal spring festival, where she will sing the soprano role of "Elijah," Miss North is scheduled for a Southern tour. Tilly Koenen and Charles W. Clark will also appear in the aforementioned performance of "Elijah."

WILL RHODES "MAKES GOOD"

Popular Pittsburgh Tenor Delights Music Lovers of Canton and Youngstown

Will A. Rhodes, Jr., the Pittsburgh tenor, who has enjoyed an unusually busy and profitable season, is a singer who "makes good," as the phrase has it. No better proof is necessary than the number of return engagements he has already filled and those that are booked for next season. On Tuesday, April 25, Mr. Rhodes appeared at a concert in Canton, Ohio, with the Ladies' Chorus of that city and May Peterson, soprano. "Undine" was the work performed, and Mr. Rhodes' singing aroused the enthusiastic praise, not only of the audience and press, but also of his fellow artists. A return engagement for next season was the result of his work on this occasion.

Two days later, April 27, he sang with the Union Chorus of Youngstown, Ohio, his numbers including an aria from "Faust" and tenor solos from "Pinafore." Here, likewise, he received substantial proof of his success in the promise of a return engagement for next season.

Mr. Rhodes' season continues to be a busy one, the demands for his services showing him to be a popular artist with music lovers of that vicinity.

Bay Shore Chautauqua and Music Festival, July 1-16

On Saturday, July 1, the Bay Shore Chautauqua and music festival to be given at Sylvan Beach Park, Le Porte, Texas, will be opened with a concert by the Dallas Concert Choir of fifty voices under the direction of Prof. David L. Ormesher. This splendid musical organization, which is to be assisted by Olive McClintic Johnson, dramatic reader, will remain during the sixteen days of the festival. Other musical attractions booked for this period include Frances Ingram, the American contralto, who will be heard July 8; on July 12, Mischa Gluskin will be heard, and on July 15 Carl Jörn, tenor of the Metropolitan Opera Company, is scheduled to appear. The president of the Bay Shore Chautauqua, James Lattimore Himrod, and those who are working with him, are very anxious to establish a permanent Chautauqua and music festival, which will be worthy to rank among the best in the country.

Malkin Music School Recital

Fourteen pupils of all grades of advancement took part in the recital at the Malkin Music School, New York, May 14. Most of the participants were pianists, the only exceptions being Jacob Rabinoff, violinist, and Irving Tucker, cellist. The pianists deserving of special mention were Mildred Niles, Blanche Schwitzer, Charles Platt, Florence Silberfeld, although all did their teachers credit.

Chautauqua Summer School of Music

ALFRED HALLAM, Director

20 instructors. 350 enrollments from all parts of the country in 1915. Part of the great Chautauqua Summer Schools with their 2,700 pupils. 1916 session, July 10 to August 18.

VOCAL INSTRUCTION.

Horatio Connell, Philadelphia; Charles E. Washburn, Nashville, Tenn.; Frederic G. Shattuck, New York.

INSTRUMENTAL WORK.

Ernest Hutcheson, New York, Piano; Sol Marcossion, Cleveland, Violin, Henry B. Vincent, Erie, Pa., Organ.

SCHOOL METHODS FOR MUSIC TEACHERS.

Edward R. Hawley, Westfield, Mass.; Alfred Hallam, Skidmore School of Arts, Saratoga Springs, N. Y.; James Bird, Marietta, Ohio.

Great recitals and oratorios. Orchestra all season. Russian Symphony Orchestra August 7-12. The famous Chautauqua volunteer choir and two quartets of soloists. A band; a men's glee club; a children's chorus. The Massey Memorial Organ is one of the greatest instruments in the country. The Chautauqua chimes make perhaps the final contribution to the "musical atmosphere."

For tuition fees and all particulars, address the school at
CHAUTAUQUA, N. Y.

Ziegler Summer Courses

Anna E. Ziegler announces summer courses in vocal music, covering every branch of this large subject, continuing simultaneously in Brookfield Center, Conn., at "Harmony Terrace" (pictured herewith) and at the Ziegler Institute, Metropolitan Opera House Building, New York. In the course of an interview regarding the summer courses, their scope, purpose, etc., the following was elicited, the interviewer, representing the *MUSICAL COURIER*, starting with:

"I am accustomed to unique ideas from you. What is unique about your summer course?"

Mme. Ziegler replied (laughingly): "The unique part is the 'Truth about the voice,' namely, in this particular case that the voice itself as far as it is physical is only as important a part of the singer as an instrument is to the player; in fact, it is less important than the instrument, because the latter has to remain basically what it is made



MME. ZIEGLER'S SUMMER HOME, "HARMONY TERRACE," AT BROOKFIELD, CONN.

of, while the physical part of the voice is constantly improved during correct use. Therefore we are going to do metaphysical work to receive physical benefits."

"Now, what do you mean by metaphysical work; surely not preaching?"

"Certainly not. The lecture part of the course will deal with crude rhythm, and a higher sense of rhythm cultivated. This will be put into practice by daily Dalcroze rhythmic gymnastics. No amount of voice practice will free the tones as much as this."

"Do you call that metaphysical?"

"I call metaphysical voice work all work that frees the voice in such a way that there will never be anxiety or a thought of the voice during singing."

"Any other unique features?"

"Yes, Joseph Pasternack, who is in the highest class. Now figure the enormous advantage of coaching with him. Why (laughingly) I really thought I knew how to coach, until I heard his wonderful work. The difference between his coaching and all the others I have heard is that they

start at the wrong end and he at the right."

"Now what does that mean?"

"It means that others lay stress from the first on counting and general time keeping; tell people where to breathe and what to sing loudly and softly. Mr. Pasternack teaches the inner reason for the minute details of the different rhythms, for the musical phrasing, for the signs of expression, and so when he begins to whip up the tempo all the musicianship is in the singing. So we shall have thorough workmanship with every song and air sung, besides a course on health giving life, also analysis classes, with voice lessons if wanted, but not compulsory. Those who want to will sleep in the open air. The meals will be taken in a grape arbor. There will be concerts and opera scenes. My own school in Brookfield, representing only an extension course of the Ziegler Institute of New York, will not take more than twenty singers, but at the other end of Brookfield there is also a summer school, owned by Herbert W. Greene, with which we are on an entirely friendly basis, and therefore there is no end of musical activity and musical intercourse at Brookfield Center."

"Is that about the scope of your work of the immediate future?"

"My work ahead? Listen. During May and June I have sixty-five examinations to bring about, fifty from the Ziegler Institute and fifteen singers and singing teachers from outside. Our examining board consists of New York official critics and singers. As examiners I hope to have Mme. Sembrich, George Hamlin and Professor Rübner, also Louis K. Anspacher, who has just consented to officiate. Besides these examinations, I have four studio musicales, five lectures and two public concerts before the middle of June. Next, all our graduate voice teachers present their pupils. We do not graduate any teachers without practical proof that they can teach voice production with ease. In the middle of June T. C. Morgan and I start the city summer course of the Ziegler Institute, with lectures and studio musicales. Mr. Morgan will direct this course throughout the summer, his specialty being sight singing, and special attention to public school music, with the view of training supervisors. Mr. Morgan is known as an expert teacher of this branch of music, a coach for twenty years, giving lectures on oratorio and church music, having supervision of these departments. I expect to be active in this by coming to town once a week, giving over the rest of the voice work (daily supervision) to Frances McLean."

"Well, what do you do in your free time?"

"Oh! my recreation work will be to finish my book, 'The Truth About the Voice,' and to write a libretto for Joseph Pasternack's next opera."

"Stop, or I shall think you are boasting."

"Well, just become metaphysical yourself and you will see that there is practically no limit to what you can do."

George Harris, Jr., Pleases Bostonians With His Excellent Interpretations

George Harris, Jr., the tenor, has recently had some highly successful appearances in New England. On April 24 he gave a joint recital in Jordan Hall, Boston, with Herman Sandby.

"Mr. Harris sang a well known group of songs by Schubert and sang them delightfully," wrote Olin Downes, the critic of the Boston Post. "A group fully as interesting to modern ears included Gretchaninoff's superb song, 'Over the Steppe'; 'The Sea,' Borodin; 'Memories' and 'Believe Me Not,' Rachmaninoff."

Sturkow-Ryder in a Novel Role

Theodora Sturkow-Ryder, the busy Chicago pianist, has found time to make some moving picture films for the Essanay Moving Picture Company. The Es-



sanay Company is planning an educational series and Mme. Ryder's films are part of the series. The pictures reproduced here are the exact size of the films and are only a small section of a several hundred foot film Mme. Ryder has made. She is playing the Rachmaninoff "Polichinelle."

Arthur Wilson, of the Boston Globe, was even more enthusiastic. In part he said: "Mr. Harris, whose fine gifts as a scholarly interpreter are known, quite surpassed any appearance of his in resource of voice and range of feeling. In four songs, sung in Russian, the tenor gave particular pleasure. Gretchaninoff's fine song, 'Over the Steppe,' should be familiar to all appreciative of the great Russian lyric storehouse. Mr. Harris' sense of its contrasting negative and positive moods is inescapable. For two songs by Rachmaninoff, 'Memories' and 'Believe Me Not,' the singer deserves particular thanks, the first of poignant and haunting melody, the last touching a deeper, more tragic note, both the work of a poet and both emotionally sung."

Mr. Harris is one of the few American singers who are able to give Russian songs in their original text. Next season he is booked for a number of appearances as soloist with the Russian Symphony Orchestra in programs composed entirely of Russian songs in their original music. The combination should be a most interesting one.

On April 27 Mr. Harris was heard in recital at the City Hall, Portland, Me., assisted by Will C. Macfarlane, the Portland organist.

Russell Compositions Performed

Louis Arthur Russell's recent activities have been varied and interesting, including an address on "The Development of the American Musician" before the Philadelphia Music Teachers' Association, on which occasion Helma Fritz sang with artistic results Russell's "When Thou Art Near" and Robert Griesenbeck (the well known violinist of Newark, N. J.) played with telling spirit two of Russell's most important violin solos, "Romanza Caprice" in G and "Ballade Polonaise" in A minor, with the composer at the piano.

The closing concert of the thirty-seventh season of the Newark Oratorio Society proved to be another triumph for this choir of mixed voices, which has for so long given Newarkers the highest grade of choral entertainment. Two prominent Newark singers were among the soloists, Samuel Craig, tenor, and Jessie Marshall, soprano, the latter as Micaela. Louis Arthur Russell has been the conductor of this organization since its inception and the singers with the Newark Symphony Orchestra, also under Mr. Russell's baton, for many years have placed to their credit artistic performances of all the best works of choral societies' repertoire, oratorio, opera in platform garb, choral songs, ballads, part songs, madrigals, etc. This season's work included "The Messiah," "Stabat Mater," "Lohengrin" selections, excerpts from the "Creation," etc.

Musical Birmingham

[From the Birmingham, Ala., Ledger, April, 1916.]

Leonard Lieblich's travel notes, which have been appearing in the *MUSICAL COURIER* ever since the editor of that important publication began his swing around the circuit, are of peculiar interest to Birmingham this week. (We refer to the issue of March 30.) They are of particular interest to Birmingham folks because Mr. Lieblich dilates on our well known city at some length.

Examination forces us to declare that Mr. Lieblich displays rare penetration in more than one instance. And, as all of us found out when he was here, he is one of nature's own humorists—and a genuine humorist has considerable trouble in concealing his smile—ever.

Mr. Lieblich's travel notes find him filled with a desire to write a romance about Birmingham's commercial possibilities, but he was forced to confine himself to musical discussion.

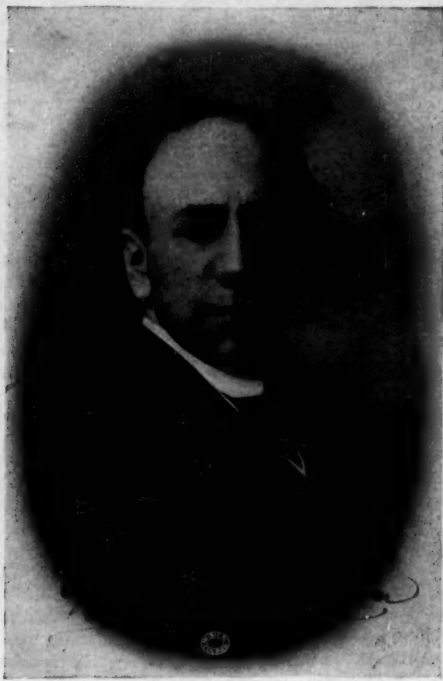
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Maurice Aronson Announces Summer Classes

Because of the pronounced good results of his private classes during last summer, Maurice Aronson, for the past twelve years one of the most successful piano instructors of Berlin and Vienna, at present a resident of Chicago, will institute during the months of June, July and August



MAURICE ARONSON.

at his summer studio, 888 Oak street, Winnetka, Ill. (on the North Shore of Lake Michigan, near Chicago), courses of ten to fifteen private piano lessons, with a view to affording its members opportunity of study, combined with a vacational sojourn in that delightful summer resort.

The courses of study are designed for the threefold purpose of coaching aspiring pianists in repertoire and concert programs or of combining the improvement of pianistic facilities with acquisition of modern teaching ideas or only for increasing the teaching facilities of piano teachers. The instruction is strictly private and always adapted to the individual needs of each student, which, as far as they are known to the applicant, should be stated in the application.

Because of the immediate neighborhood of Winnetka to Ravinia Park, sometimes called America's "Bayreuth," where the Chicago Symphony Orchestra gives daily concerts, assisted by famous soloists, and where a ten weeks' season of grand opera and ballet with artists of world wide renown is to be instituted, students will enjoy the rare opportunity of hearing the best in orchestral and operatic literature in quiet and beautiful natural surroundings, removed from the din and noise of the city, which latter, if needed, is easily reached within thirty minutes.

Applications will be filed in the order of receipt and should be directed to 888, Oak street, Winnetka, Ill., near Chicago. Phone: Winnetka 475.

"Sherry Salon" to Be Resumed in Early Fall

Music lovers are anticipating, with evident pleasure, the series of musicales to be given at Sherry's, New York, under the able direction of Mrs. Anson Dudley Bramhall, in the early fall. These musicales are known as the "Sherry Salon." Comment of their popularity and success is not necessary, inasmuch as this fall series will mark the "Salon's" fifth season.

The dates arranged for the musicales are the first and third Tuesdays of December and January, and the first Tuesdays of February. These events are marked by an atmosphere resembling that of the French Salon, which is said to make them more enjoyable. At the conclusion of the musical program the guests withdraw to the foyer where tea and refreshments are served.

Among the artists engaged to appear are: Louise Edvina, Marie Rappold, Anna Case, Julia Claussen, Edgar Scofield, Loretta Del Vallé, Albert Spalding, Ethel Leginska, Anna Roberts, John Powell, Germaine Schnitzer, Anna Fitziu and Mr. Willecke, of the Kneisel Quartet.

S. C. Yon Appears as Piano Soloist

S Constantino Yon appeared as piano soloist at a concert given by the Manhattanville Alumnae Association on Friday evening, April 28, at Hotel Biltmore, New York. His numbers consisted of "Campane a Festa," Sgambati;

"Nena" (Spanish fantasia) (new), P. A. Yon; "Minstrels," Debussy, and "Grand Polonaise" in A flat by Chopin.

His beautiful phrasing and general technic were greatly admired.

On Wednesday evening, May 10, Mr. Yon played a number of piano solos at a concert given in the Convent of Jesus Mary, New York.

On this occasion a large number of his advanced pupils participated.

Mr. Yon contemplates giving several piano recitals during the season 1916-17.

Existence of Neighborhood Symphony Society Justified

The season 1915-16 has demonstrated the real worth of the Neighborhood Symphony Society as an important factor in the general movement to socialize, popularize and democratize good music. Forty-eight public rehearsals were given and sixteen concerts. Three in Carnegie Chamber Music Hall, N. Y.; ten in the East Side House Settlement Auditorium; one at Public School 66, under the auspices of the People's Institution; one at the Friday Night Forum, Jersey City, N. J., and one in John Jay Park. Various smaller groups were heard at conferences and public meetings; at churches and at private homes.

The orchestra is composed of sixty young men and women, serious amateurs and music students, who meet each Wednesday night at the East Side House Settlement, Seventy-sixth street and the East River. A common desire to study and to perform for cultural and social purposes the symphonic works of the masters, and other good ensemble music, brings these music lovers together. The Settlement Auditorium is spacious and well adapted for rehearsal and concert purposes.

Neither the members nor the conductor receive a salary. Jacques L. Gottlieb, who is the founder and the conductor of the Neighborhood Symphony Orchestra, devotes much of his time to this movement of far reaching influence.

During the past thirteen years, Mr. Gottlieb has been interested in organizing and conducting similar orchestras, and not a few of the young men who have had their practice and experience under Mr. Gottlieb's efficient baton have already secured positions in theatre, concert and symphony orchestra throughout the country. In this respect the Neighborhood Symphony Orchestra becomes

a valuable orchestral training school for American musicians. The orchestra will continue its rehearsals and concerts during the summer of 1916—June, July and August. Several concerts are being planned in John Jay Park, and one on the roof of the Neighborhood Playhouse.

New members will now be enrolled. Applicants are invited to apply with instrument any Wednesday night at 8 o'clock at the settlement, Seventy-sixth street and East River, New York. No dues or fees of any kind are required.

Stella Rubenstein Receives Note of Thanks for Taxi Full of Flowers

The following is a copy of a letter sent to Stella Rubenstein, the American Lieder singer, who, after her first professional appearance at the Candler Theatre, New York, Sunday night, April 16, donated a taxi full of flowers to the patients of the Bellevue Hospital:

BELLEVUE AND ALLIED HOSPITALS.
Office of
The General Medical Superintendent,
BELLEVUE HOSPITAL,
First Avenue and Twenty-sixth Street,
New York City.

George O'Hanlon, M. D.,
General Medical Superintendent.
Mark L. Fleming, M. D.,
Assistant Medical Superintendent.
M. J. Thornton, M. D.,
Assistant Medical Superintendent.

May 11, 1916.

Stella Rubenstein, 223 Lenox Avenue, New York City:

DEAR MADAM—I desire to acknowledge receipt of the flowers which you sent to the hospital, and to thank you for the same, and regret the delay in doing so. The flowers afforded much pleasure to the patients, and we appreciate your thoughtfulness in remembering them.

Again thanking you, I am,

Very truly yours,
(Signed) GEORGE O'HANLON,
General Medical Superintendent.

New York Symphony Returns

The New York Symphony Orchestra, with Walter Damrosch, its conductor, returned to New York last Sunday, May 21, after its tour to the Pacific Coast. Mr. Damrosch expects to spend the summer with his family at Bar Harbor, Maine, where he will prepare his programs for next season.

THE KNABE

MIGNONETTE GRAND

Small enough to grace the drawing room, yet of such marvelous tone volume and richness that it satisfies the most critical, the Knabe Mignonette Grand is the wise choice of the discerning musician.

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WAREROOMS
FIFTH AVENUE AT THIRTY-NINTH ST.





MRS. H. H. A. BEACH GIVING AN OUT-OF-DOOR RECITAL AT THE PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, ON "BEACH DAY," RECENTLY HELD IN HER HONOR.

"BEACH DAY" CELEBRATED AT SAN DIEGO EXPOSITION

Mrs. H. H. A. Beach a Guest of Honor at Panama-California Exposition—Plays Her Own Works at Open Air Concert—Reception Tendered Distinguished Artist

San Diego, Cal., May 3, 1916.

Yesterday was "Beach Day" at the Panama-California Exposition and Mrs. H. H. A. Beach was the guest. Gertrude Gilbert was chairman of the music committee and Mrs. George Kutchin, chairman of the board's social committee.

A committee of ladies met Mrs. Beach and a little later the distinguished composer-pianist was introduced from the steps of the California Building to a large number of musicians and others anxious to pay this artist their respects. The Spanish singers serenaded Mrs. Beach at this point.

At the organ recital Royal A. Brown played Beach compositions and Mrs. Beach then played two piano solos, "Scottish Legend" and "Fantastique." Her rendition of her own works was enthusiastically received. The songs, "Spring," "Fairly Lullaby" and "Song of Love," were sung by Mrs. W. H. Porterfield, who has recently come here from Sacramento. A violin number, "Romance," was ren-

dered by Florence Norman-Shaw, a well known local artist, and the favorite, "The Year's at the Spring," was finely sung by Alfreda Beatty, the well known soprano. Mrs. Beach played all the accompaniments.

Beautiful bouquets of roses were presented by two little children and following the recital a reception was held at the California Building, where tea was served while another musical program was enjoyed.

Hubbard "Operalogues" Enjoyed

Havrah Hubbard was presented here in his "operalogues" by the Amphion Club to an audience which expressed itself as delighted with Mr. Hubbard in his refreshing presentation of his idea, and his assistant, Claude Gotthelf, who presided throughout at the piano.

TYNDALL GRAY.

Hamlin Calls Stage Fright Valuable Asset

Stage fright is undoubtedly a weird bugaboo of a musical career and many a good singer has been lost to the world through this curious and intangible malady, although such loss has been, in most cases, unnecessary. It is a fact that very few of the great artists before the public have ever been able to overcome a certain sense of anxiety or trepidation when making public appearances. At times this sense even becomes so severe that the performer finds it impossible to appear at all. On the other hand, some artists are able to perform without a qualm, but although this serenity seems most enviable, such a performer usually leaves his audience cold and unmoved.

It is hardly to be expected that an artist who possesses the sensitive instincts which are requisite for artistic expression and who is conscientious and anxious to do his best, could appear before an audience without some sense of strain. As a matter of fact, this nervous excitability is a valuable asset to an artist, and it is not desirable to cure it entirely because of the vitalizing effect it has on the performance. However, it must certainly be controlled in order to get the best results.

In the first place, no performer should, and no true artist would, appear in public until he is thoroughly and completely prepared to do his work and is entirely confident of his ability to do it. If the training has been adequate in all ways, the mere operation of routine and habit is a ready protection against fright. The voice finds the tones or the fingers find the notes almost unconsciously.

The next step for the performer is to arm himself against the suggestion of fear. The cardinal point in this effort is to try to eliminate his own personality from his work and to concentrate his attention entirely on the task before him. He will find that if he concentrates his mind on his interpretation and does not allow the intrusion of any thought about the audience or his own personality or of anything, indeed, not directly associated with the work, no sense of fear will encroach, no inter-"fear"-ence, in fact, will mar the perfection of his performance.

A violinist once told me that as he played he listened critically to each note and tried to make the next a little more perfect. In this way, he easily and quickly became so absorbed in what he was doing that all thought of the

audience or himself faded away. This suggestion might be equally helpful to singers.

A pretty story is told of Fannie Bloomfield Zeisler, the celebrated pianist, who frankly admits she invariably suffers much nervous apprehension before a concert. Accompanied by her little son, she was once being driven to a concert hall where she was to give a recital. The child, half realizing her perturbed state of mind, looked at her anxiously a moment, and then patted her hand saying, "Never mind, mamma, I will clap for you, no matter how badly you play!" The amusement caused by this ingenious remark put the famous artist at her ease immediately.

Young singers, troubled with stage fright, may well ponder the points suggested, especially that one referring to complete preparation.

California Likes Operalogues

The California season of the Hubbard Operalogues, with Claude Gotthelf as the pianistic aide, has been a most successful one. Recent engagements of the attraction were April 21, Friday Morning Club, Los Angeles; April 25, Tuesday Musical, Riverside; April 26, Ebell Club, Los Angeles; April 27, Spinnet Club, Redlands; May 3, Amphion Club, San Diego; May 5, El Cahon; May 8 and 10, Ebell Club, Los Angeles.

Messrs. Hubbard and Gotthelf now are in New York and will appear here May 29 at the Biennial Convention of Women's Clubs.

Newspaper notices of the foregoing appearances were couched in the most enthusiastic vein. The San Diego Union said of Mr. Hubbard's "The Love of Three Kings": "The presentation brought the opera vividly, in all the beauty of its tragedy, before the audience." The San Diego Sun called the event "a delightful treat" and alluded to Mr. Hubbard as "an interesting speaker with a voice of pleasing quality and unusual carrying power, which is capable of a wide range of emotional expression."

In the Riverside Enterprise one reads that Mr. Hubbard "thrilled and delighted his audience," that he possesses a "wonderful voice, full and rich, and a keenly intellectual and delicately sensuous appreciation of his lines." Intense enthusiasm moved the audience, according to the same account. The Riverside Daily Press calls the Hubbard art "distinctly his own, refreshing, original, and educative. One comes away with an enriched vision of the real meaning of opera. His reading of 'The Love of Three Kings' was superb, holding to the last second the breathless attention of his audience. The story was set forth powerfully and clearly by the masterly delineations of this gifted man. No scenery, lighting or extensive cast were needed to present the play before the eyes of the audience. In 'Hansel and Gretel' Mr. Hubbard sang the quint folksongs with their merry lilt, much to the enhancement of the story."

From the Los Angeles Examiner: "In Verdi's 'Otello' all the tragedy of the famous drama found an echo in the voice of Mr. Hubbard." The Los Angeles Times credits Mr. Hubbard with being "in interpretative ability by far the best ever heard" in that city.

"Opera essence worked up with the keenest perception of dramatic values," is what the Redlands Daily Fact says of the Operalogue, and describes it as "vivid and artistic," while Mr. Hubbard, "a consummate actor, whose delineation of character is marked by subtlety of action and vocal change." The Redlands Review eulogizes the Hubbard "great dramatic power" and adds two columns of praise for him, for the Operalogue, and for Claude Gotthelf, the pianist of the occasion.

ATTENTION Teachers—Singers—Students

DUDLEY BUCK

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SUMMER CLASS June 15th

Among the Well Known Singers Now
Studying

ALLEN HINCKLEY, bass-baritone, opera and concert. Especially engaged New Jersey's Tri-City Festival.

MARIE MORRISSEY, contralto, Fifth Avenue Presbyterian Church, New York. Constantly engaged tours and concerts.

KATHERINE GALLOWAY, soprano; prima donna "Molly O" Company, now touring. Recital favorite.

WILFRED GLENN, bass. Big season and well booked for 1916-17. Soloist, Cathedral of St. John the Divine, New York.

EDGAR SCHOFIELD, baritone. Successful concert and recital, 1915-16. Soloist, St. Bartholomew's Church, New York.

ENRICHETTA ONELLI, soprano. Extensively toured with Quinlan Grand Opera Company.

For Detailed Information Address

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Silber Pupil Meets With Success

The progressive spirit of Sidney Silber, head of the piano department of the University School of Music, Lincoln, Neb., was once more attested recently when Marguerite Klinker, gave a public recital in the Temple Theatre. Miss Klinker is a graduate and post graduate student of the above named institution and has pursued her work in the interpretation class of Mr. Silber, to which only post graduates are eligible. It is praise sufficient to record here the fact that Miss Klinker did ample justice to all of her readings, which is but another way of saying that she has something to say and that her intellectual and emotional as well as spiritual equipment were adequate at all times. Her talent is peculiarly adapted to rendering the works of the modern French school in their fundamental spirit. She understands how to produce charming tone color by means of plastic touch, sympathetic touch and artistic pedaling. Miss Klinker's program was unique in that no student of the school had thus far presented an entire program of excerpts from the modern French school. That she pleased her auditors cannot be doubted—she charmed them likewise.

Miss Klinker has been conducting classes in the juvenile department of the University School of Music for some time past and is known as one of the most satisfactory accompanists in Lincoln. Although she is eminently satisfying as a soloist her main aspiration is to specialize along the latter lines. For this reason she is planning to make her permanent residence in Chicago or New York next season.

Her program follows: Prelude, menuet, "Claire de Lune" (Claude Debussy), "Golliwog's Cake Walk" (Claude Debussy), "Danse Negre" (Cyril Scott), "Serenade a la Lune" (Raoul Pugno), "Jeux d'Eau" (Maurice Ravel).

Charles Cameron Bell's Art

On Good Friday night, at St. Mark's Episcopal Church (in San Antonio, Tex.), of which H. W. B. Barnes is choirmaster, the "Passion Music," by Haydn was given. The chorus choir was augmented and two quartets were used to introduce motives and themes. The pupils of Charles Cameron Bell were in evidence in both quartets.

Madeline Sanders, the English contralto, did very excellent work and Cliftine Ley, formerly of Chattanooga, Tenn., kept up her end satisfactorily in the other contralto part. The San Antonio critics and public were enthusiastic over the music, and praised the Bell pupils especially.

On Easter Sunday, Mr. Bell won unstinted favor through the singing of the Tuesday Musical Auxiliary Chorus (a body of forty women) of which he is the leader. He has given close attention to the training of the organization and the result was a performance that elicited general praise, "through its unity, the finish of the shading, and the clean pure voice production, without yelling, with top notes covered and yet not lacking in quality or quantity, and with a color scheme of remarkable beauty." The quoted passage is from the opinion of an unusually competent expert.

Mr. Bell is doing fine musical work in San Antonio in a quiet, vital, constructive way.

Anita Rio Shows Herself to Be a Plucky Artist

One of the experiences in her musical career which she has no desire to duplicate was that which befell Anita Rio, the popular soprano, on the occasion of her appearance as soloist in the performance of Verdi's "Requiem," given in Boston by the People's Choral Union, April 30. While journeying to that city the train on which Mme. Rio was traveling was wrecked by a freight. Although she sustained no physical injuries, the shock to her nerves was a severe one. By the time she reached Symphony Hall, where the concert was to be given, it was after nine o'clock and she had had neither food nor sleep for thirty hours. Nothing daunted, this artist pluckily sang her solo and concerted numbers with the finish and schooling which invariably mark her efforts.

Anderson Artists to Appear at Convention of National Federation of Women's Clubs

At the biennial convention of the National Federation of Women's Clubs, which is being held in New York May 23 to June 2, several artists who are under the management of Walter R. Anderson, the New York impresario, are to participate in the concerts to be given to the various State presidents and their delegates. Blanche Goode, pianist; Margaret Harrison, soprano; Bertram Schwahn, baritone; Albin Antosch, cellist, and the Elsa Fischer String Quartet are among those who will appear at the concerts, which are to take place in the ballroom of the Hotel Majestic.

MUSICAL COURIER

Information Bureau

A new department to be known as the Information Bureau of this paper, has been started, in which its readers will be rendered service, free of charge, in the matter of supplying them with data and facts useful to them in a professional way. Some of the points covered will be:

I. To give such information as will facilitate the securing of engagements by artists and their managers.

II. To be of service to clubs and local managers in putting them in touch with the sources through which they may secure musical attractions at the price they wish to pay.

III. To furnish information to clubs and local managers regarding the activities of artists.

IV. To give data on concerts everywhere and on the performers who take part.

V. To supply the names and addresses of teachers in various cities throughout the country to those contemplating lessons.

VI. To co-operate generally with the public and the musical profession.

Through its international connections and its system of complete news service, the MUSICAL COURIER is the one medium in touch with musical activities everywhere and all the time, and is better qualified than any other source in the world, to gather and dispense information of the kind outlined hereintofore.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It merely will furnish facts.

All questions received will be treated confidentially and not published in these columns. Replies will be by letter.

MUSICAL COURIER readers will discover the new Information Bureau to be in a position to give them extraordinary service.

All communications should be addressed: Information Bureau, Musical Courier, 437 Fifth Avenue, New York City, N. Y.

Mary Jordan Accorded an Ovation at Scranton Concert

"Mary Jordan Has Triumph on Return" and "Singer Receives Great Ovation," these are samples of the headlines which greeted readers of the papers of Scranton, Pa., May 9, the well known contralto having appeared as soloist with the Junger Maennerchor the evening previous. "Triumphant in the prime of her majestic beauty, Mary Jordan came back to her birthplace last night to receive an ovation such as no singer has ever had before from this city," remarked the Scranton Republican, and continues, "Naturally Mary Jordan was the central figure. She sang better than ever before and her regal presence recalled all the charm and delight she afforded when she sang in Elm Park Church and was frequently heard in concert. The years have touched her but lightly and they have added richer notes to her voice and have brought to her a wonderful technic and a control."

"While she still retains those thrilling tones in her lower register that always made her distinctive, she has gained a smoothness of piano and pianissimo that is marvelous. . . . When she sang 'Röslein Drei' there was a wistfulness in her notes that had its appeal, but in the 'Gray Wolf' the grim tragedy of the singular composition as she interpreted it fascinated the audience in no less a degree. She was at her best in the lovely German Lieder and especially in the Schubert number." At the close of a long paragraph, the Republican states: "Finally she gave 'The Rosary,' and of it nothing can be said but that its interpretation was like her—artistic, inspirational." In connection with this article, Mr. Steinke has drawn a very clever sketch of Miss Jordan.

In the Scranton Times, which refers to her as "our own Mary," there appeared this paragraph: "Miss Jordan looked and acted the part of the Irish princess, Isolde, last night and her presence is a stimulant to the imagination. Her first song was the aria from 'Rienzi,' 'Gerechter Gott,' and it showed Miss Jordan's power of heroic interpretation at its best. Her naturally beautiful voice was probably most appealing in the various songs requiring tender sentiment and poetic reflection. . . . Miss Jordan's velvet low tones were rich in feeling and well adjusted in tonal color."

Alice Verlet Wins Canadian Admiration

Alice Verlet, the Belgian prima donna, sometimes called the Belgian "Queen of Song," who has scored many successes with the Paris, Brussels, London and Chicago grand opera companies, as well as in extended tours in the United States and Canada, was heard again in Toronto on April 26, at Massey Hall, in a benefit concert for Col. Burton's Bantam Battalion. At her appearance in Toronto last year the exceptional quality of her voice aroused great admiration and this was repeated at her second appearance.

"She has a wonderful personality and makes a striking impression on all those who hear her sing, all who meet her personally," said the World of Toronto in regard to her recent visit. Mme. Verlet sang the "Caro Nome" aria from "Rigoletto" and other numbers, following which she was heartily encored.

Of her the Toronto Star has said: "Mlle. Verlet, the Belgian coloratura soprano, made a very favorable impression on the audience, her light voice being lively, brilliant and musical. Her execution of florid work was marked by clearness and flexibility and the tone was notable for transparency."

The Toronto Courier has emphasized the fresh brilliance of youth in her voice. It also observed the startling pyrotechnical ease and lovely lyric quality of her voice. It speaks of her cadenzas, trills, rubatos, portamentos and inverted chromatics which are, it says "enough to bother any brown thrush which ever warbled from a bough."

Spartanburg Music Festival, May 17, 18 and 19

Gertrude Courtney, contralto, gave a graduate voice recital at the School of Music, Converse College (Edmon Morris, dean), Spartanburg, S. C., Monday evening, April 24. Miss Courtney was assisted by Ruth Brown, Burr Cagle and Fannie Spain, all pupils of Mr. Morris. The program was made up of songs by Bemberg, Pease, Hyatt, Rogers, Chadwick, Homer, Handel, Shelley, Hawley, Clough-Leigher, Liszt, Wolf, Kramer, Hadley, Clark, Park and Lang.

The Spartanburg Music Festival was announced for May 17, 18 and 19, five concerts, three in the evening and two in the afternoon. Among the works to be given are Handel's oratorio, "The Messiah"; Donizetti's opera, "Lucia di Lammermoor," and the Kalinnikow symphony in G minor. Those who are to participate are the New York Symphony Orchestra, Walter Damrosch, conductor; the Converse College Choral Society of 250 voices, Edmon Morris, director; children's chorus of 500 voices, Lula Clark Page, director, and eminent soloists.

Samuel Margolis Gives Students' Recital

A vocal recital of unusual interest was given by Samuel Margolis on Thursday evening, May 18, at Aeolian Hall, New York.

Mr. Margolis, who has previously demonstrated his excellent qualities as a vocal teacher, brought out a number of artist-pupils at this recital, and not only upheld the fine reputation he already enjoyed, but enhanced his value as a master of bel canto.

During the two years of teaching in this country Mr. Margolis has already produced several pupils of great promise. What he has accomplished was evident at this concert.

The recital opened with "Autumn," duet (Mendelssohn), sung by Francesca Marni and Townshend Ahern; aria, "Dio possento," from "Faust" (Gounod), sung by David Brodski, followed. Mr. Brodski later sang "Ah, non mi ridestar," from Massenet's "Werther." Selma Wolkin, a soprano of great promise, sang "Un bel di," from "Madame Butterfly," Puccini; "Elegie," Massenet, and Micaela's aria from "Carmen," Bizet. Townshend Ahern, a basso with a resonant and fine quality voice, sang the "Toreador Song" from "Carmen" (Bizet), Schubert's "Erlking" and Prologue from "Pagliacci" (Leoncavallo).

Francesca Marni, who possesses a voice of great charm and power, delighted the audience with her artistic singing of "O Patria Mia," from "Aida" (Verdi); "The Moon Drops Low" (Cadman) and "Als die alte Mutter," by Dvorák. Her second group consisted of three beautiful songs by Hans Kronold, "Am Meer," "Ewiger Mai" and "Dein." Mme. Marni was obliged to repeat the last number.

Gustave Freeman contributed "Sigmund's Liebes Lied," from "Die Walküre," Tchaikowsky's "Herbst," "Der Asra," Rubinstein; "Occhi di Fata," Denza; and Neapolitan folksong, by Nutille. Bernard Opatowsky, lyric tenor, gave a fine rendition of "Il fior che avevi a me," from "Carmen" (Bizet).

The concert closed with Fauré's duet, "Crucifix," sung by Miss Wolkin and Mr. Brodski.

Mr. Margolis' accompaniments won much favor.

Frances Alda, as Aida, Tendered an Ovation at Atlanta

During the recent season of grand opera which the Metropolitan Opera Company gave at Atlanta, Ga., Frances Alda gave her first impersonation in that city of the title role in "Aida." After her first aria she received twelve curtain calls, and following the big aria in the third act there was a regular demonstration which amounted to an ovation.

"In the title role of 'Aida' Mme. Alda repeated her triumph of last year, and was given repeated ovations by the largest audience which has attended any performance of opera this season," declared the Atlanta Georgian. "Mme. Alda made an impersonation of real vitality and vocal brilliance. She has some of the most beautiful airs in the opera and these she sang with exquisite tone and feeling, her work having both charm and strength."

According to the Atlanta Journal, "her splendid singing in the 'Aida' role proved her one of the greatest so-

pranos Atlanta has had the pleasure of hearing. Her duet with Martinelli, 'Farewell, O Earth,' was greeted with prolonged applause."

"Her aria, 'My Native Land,' and her duets with Amato were splendid; but it was in the closing duet in the tomb that her clear soprano blended with Martinelli's tenor so easily, so beautifully, that the audience was moved to unusual depths," states the Journal; and others were equally enthusiastic.

Ernest Hutcheson to Be Assisted by Arthur Howell Wilson

Arthur Howell Wilson, the young American pianist, whose playing has created much favorable comment during the past few months, has been appointed a member of the Chautauqua Music Faculty as assistant to Ernest Hutcheson. Mr. Wilson, who was born in Philadelphia and is a graduate of the University of Pennsylvania, class of 1912,



ARTHUR HOWELL WILSON,
Pianist.

studied in Europe for three years, appearing with the Dresden Gewandhaus Orchestra during that time. Since his return to this country, he has appeared as soloist with the Philadelphia Orchestra, and in recitals in New York, Baltimore, Philadelphia, Washington and a number of other Eastern cities.

German Conservatory Junior Class Concert

A program of seventeen numbers, consisting of violin, piano, vocal and cello pieces, was performed by students of the junior classes studying at the German Conservatory of Music at College Hall, May 19. There were eight piano numbers, seven for violin, and one each for voice and cello. All of these young people did themselves and their teachers credit, performing works of medium difficulty with good expression and effect. Scharwenka's "Polish Dance," Beethoven's minuet in G for violin, Godard's first waltz, and an arrangement for three violins of Schubert's impromptu, op. 90, played by Esther Rosenkranz, Oscar Chalk and Oscar Reichler (who had each previously played a violin solo), were among the numbers given. Probably the most difficult work of the evening was Moskowski's waltz in A flat, played by Bertha Rosenberg. Others who participated in this program were Ida Cohen, Veronica Dowd, Eva Goldman, May Hagan, Flora Janowsky, Helen Gollick, Dina Miller, Dorothea Bruns, Pauline Bickel, John Hogan, Vera Stetkewicz, and Margaret Crowley. The commencement concert will be given Tuesday evening, June 13, at Aeolian Hall.

Andrea Sarto a Very Busy Singer

On May 4 Andrea Sarto appeared with the Russian Symphony Orchestra at Johnstown, Pa., giving Rossini's "Stabat Mater," and on May 8 he appeared with the same orchestra at Granville, Ohio, in "The Creation." After the performance Mr. Sarto made a flying trip to New York, appearing on Tuesday night in Richmond Hill, Wednesday in Jamaica, Thursday in Brooklyn, and Friday, Saturday and Sunday in New York City, singing Max Bruch's "Fair Ellen." It may be said of this gifted artist that his singing was a brilliant success.

The Ogunquit Summer School of Music

Among the attractive features which are being planned for the Ogunquit Summer School of Music, which is situated on the Maine coast, are weekly critical classes and frequent lectures and informal talks which will be free to students.

Florence Leonard, the well known teacher of piano, who is an authorized pupil of Breithaupt, will make interpretation a special point of the critical classes and will give some talks also on musical material and how to use it, developing the student, and will also conduct a teachers' round table for the discussion of problems.

Louisa Hopkins, known to the musical world, more particularly that of Philadelphia, as a pianist of decided talents, will give talks on the repertoire of the pianist, the making of programs and the problems which face the young concert player in starting his professional career. Miss Hopkins is also an authorized pupil of Breithaupt.

Frederick Wodell, who is to have charge of the vocal department which includes the Lamperti-Sembrich method of voice training, choral ensemble and conducting, will lecture on interpretation and the principles of vocal music, including the selection of material for soloists and teachers.

The teachers' classes in piano study make it possible for three or four students to share the expense of the lessons and these classes are already being applied for.

It is planned that chorus rehearsals for an opera in concert form begin about the middle of July and continue into August, when the concert will be given. In addition to the educational advantages to be derived from these evening rehearsals, they will afford a delightful amusement; and it is to be hoped that they may stimulate an interest in music which shall continue beyond the summer months. Mr. Wodell, who will conduct the rehearsals and concert, is a conductor of wide experience, and this chorus offers a delightful opportunity to singers of the vicinity.

Granville Features Gilbert's "Forever and a Day"

Charles Norman Granville, America's well-known baritone, is to feature on his spring and summer Chautauqua tour of recitals Gilbert's dramatic song, "Forever and a Day." This is a fine introduction for this splendid song, for Mr. Granville is one of our best concert singers, and is to use the song on some two hundred programs.

The following letter was received from him:

MY DEAR GILBERT—My heartiest congratulations upon your splendid setting of "Forever and a Day," which I have decided to use on my long Chautauqua tour, beginning June 3, and which embraces over two hundred programs. I am sure it will be favorably received, as it is one of the most beautiful and effective settings I have seen for a long time.

With all good wishes for your continued success, I am,

Yours for art,
CHARLES NORMAN GRANVILLE.

Alberto Jonás' New Studios

Alberto Jonás, the eminent Spanish piano virtuoso and pedagogue, begs to announce that he has moved his residence and studio to 45 West Seventy-sixth street, where he occupies spacious and elegantly appointed studios.

In these handsome studios Mr. Jonás will teach his private pupils. Besides this class in his private studios Alberto Jonás also teaches two days every week at The von Ende School of Music.

On June 1 Mr. Jonás leaves for Salt Lake City, where twenty of the most prominent piano teachers in that city have re-engaged him to conduct his summer class in their city.

On September 15 Mr. Jonás will reopen his private class at his studio in New York and will also resume his semi-weekly class at The von Ende School of Music.

Does This Explain Elgar?

The development of English music according to Mr. S. Midgley, of Bradford, will never come through academic channels, as at present constituted. Was it not the fault of our English system of teaching composition that the student was too habitually tied down by rule and precedent instead of being free to work out his own salvation?—New Zealand Sporting and Dramatic Review.

Mary Kaestner

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Elizabeth Randolph Sings

Elizabeth Randolph, of Savannah, made an appearance in that city recently at a Shakespearean recital, given by the Savannah Three Arts Club. Miss Randolph sang six numbers, including Brahms' "Sapphic Ode," Schumann's "Ich Grolle Nicht," Saint-Saëns' aria from "Samson and



ELIZABETH RANDOLPH,
Contralto.

Delilah" and an aria from "Tannhäuser." The local newspaper praise was very pronounced, one journal saying that Miss Randolph possesses a rich and splendid contralto voice which shows the result of her years of training and professional experience in Europe. Continuing, the same critic remarks: "Savannah does not often have among its native singers one with so fine a natural gift, nor are Savannah people often privileged to enjoy such singing. All her numbers were beautifully sung." Another notice from a Savannah daily was as follows: "Elizabeth Randolph's lovely contralto voice was heard in six songs. Her tones were rich and mellow and floated out without the least seeming effort. Her operatic selections gave a great range to her voice and showed it off to advantage."

Miss Randolph is booked to appear in several concerts in Virginia during this month and will sing also in several other Southern States in the near future.

One of May Peterson's Days

As evidence of May Peterson's popularity, willingness to oblige a brother artist, and high speed, the following figures are significant:

On Friday, May 12, the Trio de Lutece discovered at a late hour that its announced soloist, Oscar Seagle, could not appear at the Maxine Elliott Theatre concert, New York, owing to temporary indisposition. The morning was already afternoon, to quote Dublin, when the forces of the Music League of America were called into action. Marie Kieckhefer received a hurry call for the services of May Peterson, the young American soprano under the League's management, at luncheon time. Miss Peterson was already boarding a car to fulfill a luncheon engagement, but a second automobile was requisitioned, she was rushed down to the Maxine Elliott Theatre before two o'clock, where, after the briefest rehearsal, she appeared at the Trio de Lutece concert and sang in her street clothes. After a successful concert Miss Peterson continued on to the Biltmore Hotel and thence to Albany, where she sang at a private musicale at 8.15 p. m., the same day, changing into evening dress en route.

N. Y. M. P. and D. A. Meeting

Tuesday evening, May 16, the Greater New York Music Publishers' and Dealers' Association held one of its regular meetings and banquets at the Hotel Imperial. The president, William L. Coghill of the John Church Company, was in the chair and there was a large attendance. The guests of honor of the evening were Percy Mackaye and Reginald de Koven, respectively author and composer of the new opera, "Canterbury Pilgrims," which is to be produced at the Metropolitan next season, and ex-Congressman William N. Calder.

Mr. Mackaye, the first speaker, spoke most interestingly on the subject of his masque, "Caliban," which is being presented this week at the Stadium of the College of the City of New York. Congressman Calder spoke at some length on the vital subject of preparedness in a most lucid and forceful speech. Mr. de Koven was also called upon

for a few remarks about the music of his new opera. All in all it was a most enjoyable gathering.

MEMPHIS BEETHOVEN CLUB
TO CELEBRATE

Silver Breakfast to Be Given to Members and Friends—
Business Men Promote Musical Interests—Cadman
Cycle to Have First Memphis Hearing

Memphis, Tenn., May 8, 1916.

On Friday, May 12, the Beethoven Club will celebrate President's Day in a most unique manner. It will be remembered that Martha Trudeau was the founder and first president. It is also a significant fact that the coming year marks the twenty-fifth anniversary of the incorporation of the Beethoven Club; and that Miss Trudeau should again be elected president, is a sincere tribute to her marked efficiency in this, her life work. Following the installation of officers an elaborate Silver Breakfast will be tendered to the members and their friends.

Business Men's Club, Chamber of Commerce, Shows
Active Musical Interest

That the business men of Memphis are instrumental in promoting musical events is shown by the presentation of the New York Philharmonic Society, Joseph Stransky, conductor, in three concerts, a special matinee program for school children being an attractive feature. Walter Chapman, the young Memphis pianist, has been engaged as soloist on Monday night, May 15, and will play the Liszt E flat concerto (with orchestra). Karl Jörn, Wagnerian tenor, will be heard in a recital Wednesday, May 17, which will be the closing event of the spring music festival.

Cadman's Cycle to Be Heard for First Time in
Memphis

Charles Cadman's song cycle, "The Morning of the Year," will be given at the Goodwyn Institute, May 25, under the direction of Mrs. Charles Miller, soprano, assisted by Jean Johnson, contralto; Ben Carr, tenor, and Charles Moore, baritone. With Mrs. G. B. McCoy at the piano.

MRS. A. DENNY DUBOSE.

Harriet Ware to Direct Spring Concert

The Musical Art Society of Long Island, with the Forest Hills branch, will unite for the first time in a grand spring concert May 26 at the Garden City Hotel, 8.45 p. m. Harriet Ware is the conductor of the societies, both of which are in their second season. These concerts are not alone enjoyable musical affairs, they are also prominent social functions. The soloists will be Roberta Glanville, soprano, and Arthur Klein, pianist, with Gertrude Stoddart and Helen Vantine Marshall at the piano.

Huntington, W. Va., Likes the Zoellners

Marshall College,
Huntington, W. Va., May 15, 1916.

The Zoellner Quartet appeared in Huntington, W. Va., for the first time on the evening of May 8. The audience was delighted with their program. They will return to Huntington next year.

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**GALVESTON CELEBRATES
NEW YORK PHILHARMONIC**Concert of Visiting Orchestra Marks an Epoch
in Texas City

Galveston, Tex., May 6, 1916.

Scoring such a musical triumph as this city has seldom, if ever, before witnessed, the New York Philharmonic Orchestra, Josef Stransky conducting, last night played to an enthusiastic audience numbering nearly 3,000 people. To quote one of the newspapers, it "marked an epoch in the history of the musical life of Galveston." The rapt attention, appreciation and splendid enthusiasm of the huge audience proclaimed its utter satisfaction and delight.

The great orchestra responded to Mr. Stransky's skillful handling with wonderful precision and finish, and the program from beginning to end was thoroughly satisfying. Opening with Beethoven's fifth symphony, there were three other numbers by the orchestra, Liszt's "Les Preludes"; "Capriccio Espagnole," by Rimsky-Korsakoff, and "Rakoczy March," by Berlioz. The "Capriccio Espagnole" drew forth storms of applause, which kept up until Mr. Stransky added an encore, scherzo, from "Midsummer Night's Dream."

Soloists Triumph Also

The soloists also scored much success. Royal Dadmun pleased his hearers with his beautiful baritone and his use

of it. Eleanore Cochran, soprano, and Theo Karle, tenor, in their duet from "Cavalleria Rusticana," which was substituted for the duet from "Lohengrin," received tremendously enthusiastic approval. Ruth Townsend, contralto, sang very artistically, although the auditorium proved too large for her voice, and the piano accompanist was so poor that much of her work was lost on the audience.

Of the solo numbers, none was received with more enthusiasm than that in which Sara Helen Littlejohn played with the orchestra the first movement of Rubinstein's concerto in D minor for piano and orchestra. Miss Littlejohn displayed superb mastery of her instrument and the success of the number was well attested by the five recalls which she was forced to answer.

Notes and Mention

At the meeting of the Galveston Choral Club on May 1 the regular election of officers was held. Those elected for 1916-1917 are: Herma Viffy, president; Clara Moore, vice-president; Vernon Richardson, recording secretary; Lila E. Knox, corresponding secretary; Mrs. Willard R. Cook, treasurer; Elfleda Littlejohn, re-elected director. Mrs. Henry Wilkens and Elsa Reymersshoffler were elected members of the executive board. Mrs. Lee Wiley was elected delegate to the meeting of the Texas Federation of Music Clubs, Waco, Tex., May 3, 4 and 5.

On the evening of May 2 the Girls' Musical Club gave its last concert of the season, with a program rendered entirely by Galveston artists. Especially pleasing were the piano solos by Miss Park and Sue Southwick and the vocal solos by Miss Heffron and Mrs. Anton F. Korn.

ELFLEDA LITTLEJOHN.

**Richard Wagner's Playing of Boellman
"Variations" a Musical Revelation**

Richard Wagner, the cellist whose most recent artistic triumph was won at Jacksonville, Ill., where he appeared with Rudolph Reuter, has resumed his work of teaching and concertizing in Chicago.

Mr. Wagner is one of the few young cellists who has accomplished notable things musically at an early age, but the

possessed the audience in her favor, but neither that nor the ardent hand clapping of a friend in the audience was needed after the ending of the song. It was some time since the writer had heard the voice of the singer and never under conditions that so completely tested its carrying power and volume. The theatre is an immense building, seating about 3,000 people, but every note of her voice was distinctly heard everywhere. Even when the orchestra swelled to its full strength each note rose above it with gratifying clarity and artistry of enunciation. A double encore was demanded and the audience even then clamored for more and seemed regretful that time prohibited another number.

MUSIC AT WILLOW GROVE**Excellent Tonal Attractions Scheduled for Summer Season**

Of interest to music lovers of Philadelphia and the vicinity as well as those who contemplate a visit to that city during the summer is the announcement recently made regarding the season at Willow Grove Park, Willow Grove, Pa. On May 20, the twenty-first season was inaugurated, Nahan Franko and his orchestra being the opening attraction. This marks the first appearance of this famous leader and his men, and the event is arousing special interest. From June 4 to June 24, Arthur Pryor and his American band will play a return engagement, assisted by several vocal and instrumental soloists. Victor Herbert and his orchestra are scheduled from June 25 to July 15, this engagement being at the earnest solicitation of many of the park's patrons who desired his return. Following that Patrick Conway and his band will be the musical attraction from July 16 to July 29. Symphonic music will be in order from July 30 to August 19, when Wassili Leps and his symphony orchestra will present many musical novelties, operas and choruses. Mr. Leps has secured the services of the Philadelphia Operatic Society, together with vocal and instrumental soloists. John Philip Sousa and his Band will furnish the climax of the season, playing from August 30 to September 10.

In addition to these instrumental attractions, the engagement of the Choral Society of Philadelphia and other well known choruses and soloists will be announced from time to time.

Richard Keys Biggs' Organ Recital

Richard Keys Biggs, the young American concert organist, gave a recital, assisted by Lewis James, tenor, at St. Luke's Church, Brooklyn, on Tuesday evening, May 16.

Mr. Biggs, who has appeared successfully many times during the past season in Greater New York and elsewhere, not only sustained the excellent impression previously made, but enhanced his artistic standing at this concert.

His numbers consisted of sonata in A minor, Borowski; "Finale" from the second act of "Madame Butterfly," Puccini; scherzo, Dethier; prelude to "Lohengrin," Wagner; "Prize Song" from "Meistersinger," Wagner; andante from first sonata, Mendelssohn; "Pastorale," Vrethblad; fantasia in C minor, Bach; "In the morning," Grieg; and "Marche Russe," by Schminke.

Lewis James, assisted with two numbers, "How Long, O Lord, Wilt Thou Forget Me," Buck, and Handel's "Sound an Alarm," both of which he sang with telling effect.

RICHARD WAGNER.
Cellist.

fact, as his illustrious name might indicate, that he comes from a long line of musicians, and while a mere boy did things intuitively that many older musicians were obliged to learn by rote, accounts largely for his distinction.

**Stella Westenberger's Success With
Indianapolis Orchestra**

What proved to be an added achievement in the concert experience of Stella Westenberger, a Springfield contralto, was her recent appearance with the Indianapolis Symphony Orchestra at the Murat Theatre. Regarding her the State Journal says in part:

Genuine pride in Springfield talent filled the writer when on Sunday afternoon at a concert given here in the Murat Theatre by the Indianapolis Symphony Orchestra he heard the spontaneous and enthusiastic applause accorded the singing by Mrs. Garry Westenberger of "Spring Awakening," from "Samson and Delilah." Mrs. Westenberger was the vocal soloist with the orchestra upon this occasion. The ease and graciousness of her first entrance pre-

Gertrude Auld Honored by Her Native California

Gertrude Auld, the soprano, was the first artist chosen to represent her native State at the California Day celebration at the First National Exposition of the Motion Picture Industry, at Madison Square Garden, New York, recently. Other prominent Californians who were on



GERTRUDE AULD.

the program that day were John Hays Hammond and Arthur W. Tinney, the president of the Los Angeles Chamber of Commerce, but Mme. Auld was the only vocalist invited to take part. She sang the "Caro Nome" aria from "Rigoletto," and in response to the applause of the large gathering gave "I Love Thee, California."

"It is so long since I have sung out on the Coast that it was pleasant to think that I had not been forgotten, and that the delegation should single me out for the honor," said Mme. Auld when speaking of the affair afterward. "California holds such a prominent place in the 'movie' world that I felt all the prouder."

And in explanation of Mme. Auld's remark as to the time which has elapsed since last she sang in the West, it must be noted that it was at the age of six that she made her first concert tour, and even then was the stellar feature of the company. At eight she was the holder of a salaried position in a church choir and at fourteen possessed a repertoire which included all the better known arias for coloratura.

It is true that the child prodigy does not always develop into the ripened artist, but the successes which Mme. Auld has had in opera in Italy, France, England, Belgium and Cuba, and in recital since her return to America a year ago, have fulfilled every promise made in her earlier years.

For next season Mme. Auld's representatives—the Musicians Concert Management, Inc.—are planning a tour of the West. Saturday night, May 20, she appeared as soloist with the Russian Symphony Orchestra, at the Thirtieth Regiment Armory, Brooklyn.

Another Instance of Southern Hospitality

While on a Southern trip this season, Pasquale Amato, baritone of the Metropolitan Opera Company, was given a private train by Mr. Stephens, president of the Chesapeake and Ohio Railroad, when Mr. Stephens discovered that Amato had missed his train in Norfolk for Washington, and so the "Emperor of Baritones," with his valet, was given an entire special to himself, and in this way was able to make connections in Washington for New York. This was just another instance of Southern hospitality.

Molly Byerly Wilson Continues

Molly Byerly Wilson, California contralto, is extending her transcontinental concert tour with an additional series of twenty-five engagements in the Northwestern States, followed by forty Canadian dates, beginning with two concerts in Vancouver on May 22 and 23.

Added to the 100 concerts previously given throughout the West, South, and East, this closing series will complete an eight months' tour, which opened in Chicago November 15, and will close in Canada the middle of July.

Throughout this long season, and under many hardships of travel and adverse weather conditions Miss Wilson has

continued in excellent health and voice and her success has been uniform and highly gratifying.

Though foreign trained and with seven successful years of European work to her credit, Miss Wilson is featuring throughout this first American tour concert numbers entirely in English, including operatic selections rendered in costume. That this has met with the appreciation of the American public, the enthusiastic receptions everywhere accorded Miss Wilson have given overwhelming evidence. Critics and public alike have lauded her "wonderfully beautiful voice," her "lofty interpretations," and her "fine dramatic art."

Gluschkina Delights Houston

Mischa Gluschkina, the Russian violinist, whose recent successful recital in Houston, Tex., has been reported in the MUSICAL COURIER, scored as decisive a hit with the critics as with the public. The Houston Daily Post said: "It was exceptionally fine violin art. Gluschkina has mastered all the phases of the violin necessary to place him in the class with Kreisler and other noted violinists who have appeared before Houston audiences in the past several years."

The Chronicle reports that, "Music lovers sat entranced as Mischa Gluschkina gave his recital," and continues: "He is an earnest, modest violinist, who plays with authority, and who has attained a position among musicians to be envied by those less capable. His program of last evening was such as to tax and test the musicianship of any violinist, and was handled by him with certainty and

confidence. He fully demonstrated his right to be classed among those to whom the term musicianship in its fullest meaning may be properly applied."

Dr. Wolle Directs Creditable Initial Concert of Lancaster Oratorio Society

On Thursday, May 4, the Oratorio Society of Lancaster, Pa., gave its initial concert at the Fulton Opera House, that city, under the leadership of Dr. J. Fred Wolle. Dr. Wolle is an oratorio leader par excellence, and his work in connection with the Bach festivals of the Bethlehems has won for him world wide fame. Lancaster is fortunate to have secured his aid in the conducting of its Oratorio Society, and the first concert was a splendid example of what this leader is about to accomplish in the way of choral conducting. The work presented was Handel's "Judas Maccabeus," and it was given with an effect which resembled that of a more mature organization. Assisting on this occasion were May Ebrey Hotz, soprano; Susanna Dercum, contralto; Dr. J. Howard Zulick, tenor; Henry Hotz, bass, and the Philadelphia Orchestra. Each of the soloists displayed a thorough knowledge of the work in hand, and their singing called forth enthusiastic praise and floral tributes.

In the afternoon, preceding the concert, the Philadelphia Orchestra, under the direction of Thaddeus Rich, gave a symphony concert, at which Hans Kindler, cellist, was the soloist. His numbers were received with evident pleasure on the part of the large audience, and he was compelled to give several encores.

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PRESIDENT'S DAUGHTER GREETED WITH HEARTY APPLAUSE AT DETROIT FESTIVAL

Margaret Woodrow Wilson a Prominent Soloist at Second Annual Event in Michigan City—New York Russian Symphony Orchestra, Detroit Orpheus Club, and Well Known Artists Give Pleasure

Detroit, Mich., May 11, 1916.

The second annual music festival offered by the Music Festival Association of Detroit consisted of three concerts on Friday evening, Saturday afternoon and evening, May 5 and 6, at the Arcadia Auditorium. The Arcadia was in gala attire. An immense stage to accommodate the large choruses, orchestra and soloists was erected across the entire front of the auditorium and was decorated with palms, flowers and American flags. The concerts were well attended, though there have been larger audiences at some of the winter concerts.

The program for the Friday evening concert was long and varied. The Russian Symphony Orchestra (Modest Altschuler, conductor), Margaret Woodrow Wilson, William Wheeler, the Orpheus Club and the Detroit Festival Choral Society were the participants. Interest naturally centered in the appearance of the President's daughter, and she was greeted with hearty applause upon her appearance. She sang two groups of songs, one with orchestral accompaniment and one with Mrs. Ross David at the piano, and graciously responded with encores. William Wheeler sang the aria, "Onaway, Awake Beloved," by Coleridge-Taylor, and the solo in the cantata given at the end of the program. His voice is a tenor of pleasing quality. Margaret Mannebach was the accompanist for his solo number.

The Orpheus Club, Charles Frederic Morse, director, sang a group of three student songs of Finland, "Finnish Lullaby" and "I'm Coming Home," by Palmgren, and "Fight," by Faltis. They were sung a capella and in a manner to evoke a storm of applause which continued until they responded with an encore. The Orpheus Club is a male chorus of which Detroit is justly proud. Under the splendid direction of Mr. Morse, it has attained a standard that leaves little to be desired, and it would be a captious critic that picked flaws.

The Russian Symphony Orchestra, in addition to the various accompaniments it played, added much to the enjoyment of the evening by orchestral numbers by Russian composers, several of them being heard here for the first time. Two Caucasian sketches, "In the Aul" and "March Sidar," by Ippolotoff-Ivanoff, proved especially attractive and were received with much enthusiasm, as was also a

group consisting of Plaintive from "Prince Igor" (Borodin), Indian song from "Sadko" (Rimsky-Korsakoff), march miniature (Tchaikowsky) and the scherzo from the first symphony by Stravinsky. The overture, "1812" (Tchaikowsky) was given a spirited rendition.

The program closed with a composition by Henri Matheys for tenor solo and chorus with orchestral accompaniment called "The Festival of Spring." Much interest had been felt in this number because the poem which formed the libretto was written by Maud Ralston, of this city, and Mr. Matheys has many friends here, as he was a resident of Detroit for several years. The cantata contains melodious themes, some excellent part writing and several good climaxes, and these under the fine directing of William Howland were brought out in a gratifying manner. It was a matter of regret that this number came at the end of such a long program, for in spite of the splendid work of the chorus, the audience was visibly tired and listened only half heartedly. Many expressed a desire to hear it again under more favorable circumstances.

Saturday's Concerts

The concert Saturday afternoon was given by Frances Ingram, contralto; Bernard Altschuler, cellist; the Russian Symphony Orchestra and a children's chorus of over 500 voices under the direction of Thomas Chilvers, supervisor of music in the public schools. The orchestral numbers numbered three: Overture, "Fest" (Lassen), and Italian capriccio and "March Slav" (Tchaikowsky). The playing of the capriccio brought an encore. Bernard Altschuler played "Nocturne" (Tchaikowsky), "Orientale" (Cui) and "Gavotte" (Popper). Miss Ingram sang with intense dramatic feeling the aria, "Voce di Donna" ("La Giacconda"), Ponchielli, responding with "Dawn in the Desert" for an encore. It was a matter of regret that she was heard but the once.

The chief part of the program was devoted to a cantata for children's voices written by Mr. Chilvers. It was called "Dreams from Fairyland," and was composed especially for this festival. Many of the "Mother Goose" rhymes were included in it. It contained parts for boy sopranos and a chorus for boys' voices that had changed in addition to the choruses for the entire body of children. The music is bright and catchy and was sung by the children with a heartiness and an evident enjoyment that made one forget to be critical.

The program Saturday evening consisted of Gounod's "Faust," sung in concert form with the following cast: Faust, William Wheeler; Marguerite, Leonora Sparkes; Mephistopheles, Allen Hinkley; Siebel, Martha, Marie Morrissey; Valentine, Charles N. Granville; Wagner, William A. Kerr, and the Detroit Festival Choral Society, William Howland, conductor.

All of the soloists sang most acceptably, but especial mention must be made of Allen Hinkley. The chorus work was most admirably done. There was balance of parts, good tone quality and nice attention to attacks and finishes, and in addition the music was sung in a spirited manner that called forth as much applause as was accorded the soloists. The concert was a brilliant climax for the festival.

The officers of the Music Festival Association of Detroit are as follows: President, Dr. A. G. Studer; first vice-president, George Hargreaves, Jr.; second vice-president, Clara M. Dyar; secretary, Dr. Carl S. Oakman; treasurer, Joseph N. Kroluk; musical director, William Howland; auditor, Frederick H. Holt; librarian, Frank A. Bradley; business manager, James E. DeVoe. The official program was a handsome booklet containing pictures of the directors and soloists, names of the officers and the various choral bodies that took part in the program. The program notes were written by Newton J. Corey. Altogether the festival reflected much credit upon the association, and it is to be hoped that their desires that there shall be an annual music festival in Detroit may be realized.

Franklin Riker's New Studio

In the MUSICAL COURIER of May 11 a notice calling attention to the change of studio address made by Franklin Riker, tenor, composer and vocal teacher, mistakenly gave his new address as 208 West Eighty-second street. It should be 208 West Eighty-third street.

Warren Proctor's Chicago Attainment

In thinking of Indiana, one's mind is likely to revert to politics and literature, for of such is the fame of the Hoosier State; Iowa appears to specialize in musicians, if the distinguished members of the music profession coming from that State may be taken as a criterion. They are Thuel Burnham, the internationally famed pianist; Arthur Middleton, basso of the Metropolitan Opera Company; Marion Green, basso; Warren Proctor, tenor of the Chicago Opera Company, and others too numerous to write of at this time.

Of Warren Proctor, the press has this to say, following his appearance with the Bach Choral Society at Orchestra Hall, Chicago:

Commendation must be bestowed, too, upon the work of Warren Proctor, tenor. That artist made much of music that was not all ways grateful to sing.—Chicago Herald.

The Bach cantata following was notable for its choral work, but not for its solo portions, excepting those of Warren Proctor, tenor. His tone and good style were exceptional. . . . Schubert's "Lazarus," a lyric setting of a theme of dramatic instinct and of the classic Teutonic pattern of cantata, is a work difficult to make vital to this generation. Its delicacy, its sensitive melody, and very purity lay heavy burden upon the soloists. Mr. Proctor again scored the individual success. . . . "Job," in whose strophes of the modern English fashion it is exceedingly difficult to discover transfiguring inspiration, excepting the Pastorale and the tenor solo, . . . Mr. Proctor again sang fervidly the tenor solo mentioned above.—Chicago Tribune.

Six soloists were necessary for the three works. The highest honors belong to Warren Proctor, tenor, who sang much and excellently.—Chicago Journal.

Warren Proctor, the young tenor of the Chicago Opera Association, improves with each public hearing. He was in very good voice, producing a clear, solid timbre, which must have been gratifying to Cleofonte Campanini, who was in the audience and who has re-engaged the young and talented artist for next season.—Chicago American.

"Lazarus," an Easter cantata by Schubert, gave Warren Proctor an excellent opportunity to show his sympathetic voice and to read the text with appreciation.—Evening Post.

Cecil Fanning at Bowling Green

Cecil Fanning has just returned from singing at the Bowling Green, Ky., State Normal School May festival, held May 11 and 12, the sixth annual one, under the direction of Franz Strahm. It was Mr. Strahm who, when he found he could not get the orchestration of Molique's "Abraham," at the last moment made it himself. Mr. Fanning sang the title part in "Abraham" and was the soloist at the afternoon concert. At each concert 1,900 persons were reported to have been present.

Huss Pupil Well Received

Ena Campbell Ogletree, artist-pupil of Hildegard Hoffmann Huss, the well known New York vocal teacher, has recently made several successful recital appearances in the South. Her beautiful voice, the ease which marks her vocal production, and her intelligent interpretations have caused her work to be received with marked favor. Mrs. Ogletree studied with Mrs. Huss for four years and has been active as a church and concert singer in the South during the past three years.

Miss Osgood's Debut

Advices just received from Munich mention the successful debut there of Marie Therese Osgood, a young pianist who has had her musical education at the Bavarian Royal Academy of Music and later under the direction of Wolfgang Ruoff. The critic spoke of the cleanness and finish of her execution and of the marked poetic quality of her interpretations. Miss Osgood is a daughter of H. O. Osgood, associate editor of the MUSICAL COURIER.

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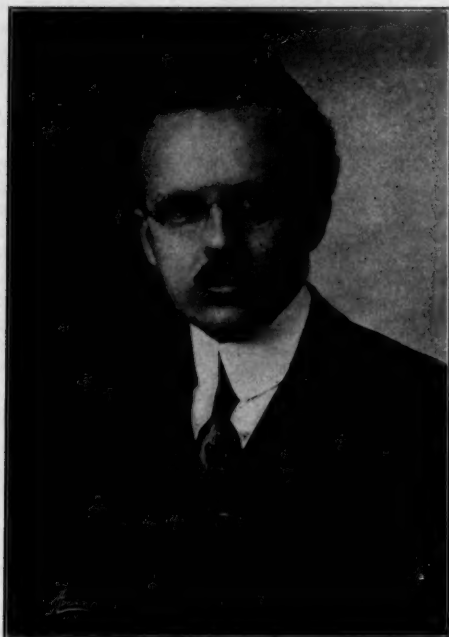
This institution finishes its ninth season in New York on June 30. The past season has been one of notable success. Many attractive musicales have been given and the new home for Mr. Haywood's work has been pronounced one of the most beautiful music studios in New York. During the past season several artist pupils have made their debut in individual recital programs.

This method of introducing pupils who are ready for public presentation is one of the essential qualifications demanded of the artist students in the Haywood Operatic and Vocal School. Mr. Haywood is ably assisted by William Axt, in the capacity of operatic coach.

The school has among its students professional singers, active in grand opera, light opera, oration, recital and church work.

During the last four seasons, six students have made their debut in grand opera, two of which were in leading rôles.

On July 10, the third summer session of the school will open at Dracut, Mass., and will continue for six weeks.



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The enrolment for this season shows an increase of one hundred per cent. over that of last season.

The tenth regular season of the school in New York will open about the middle of September.

Gay Donaldson Demonstrates His Ability as a Choral Conductor

In addition to his manifold duties as a concert singer and a teacher whose studios are located in three Ohio cities, Youngstown, Cleveland and Sandusky, Gay Donaldson still finds time to conduct the choral of the Monday Musical Club of Youngstown. At a concert of the choral, the works performed were by Harvey B. Gaul, Frederic H. Cowen, Rachmaninoff and de Fontenaille's "Legend of Miana." Of Mr. Donaldson's work, the Youngstown Vindicator said:

"The shading, the blending and the changes of tempo were worked out in a splendid manner and the interpretation of the wide range of selections presented reflect the utmost credit of Mr. Donaldson as a director. The work of the club choral this year by far exceeds any previous attempts this body has made and the Monday Musical Club may well feel proud of their singing organization."

Another paragraph in the same article states: "The effects Mr. Donaldson secured were beautiful and speak well for both himself and the singers. It could well be seen that the time put in by the choral in long and arduous rehearsals had not been wasted and all who have been connected with the choral can feel proud of its work last evening. Mr. Donaldson has proven a happy choice as a

director, for he handled the choruses in such an intelligent manner that their work caused surprise even to the most optimistic."

Mr. Donaldson also appeared as a soloist on this program, singing Temperley's "The Windmill," Stephenson's "Ships That Pass in the Night," Coleridge-Taylor's "Life and Death," and Wrightson's "The One Road." His rich baritone voice and musicianly interpretations delighted his audience and resulted in many recalls.

Grace Henry, soprano, was the other soloist of the evening, her numbers being Rogers' "The Star," Burleigh's "Just You," Phillips' "Wake Up," and an aria from "Tosca." This delightful singer was likewise warmly applauded for her excellent work.

Fleck Organizes High School Choral Concerts

Events of great and far-reaching consequences have occurred in various high schools of Greater New York within the past fortnight. Some time ago Dr. Henry T. Fleck, dean of the department of music of Hunter College, conceived the idea of a simultaneous performance by high school choruses, so Bruch's cantata, "Fair Ellen," and Gounod's religious work, "Gallia," were chosen. He set about this work in thoroughly practical style, and the result has just been achieved with success redounding to the six supervisors of music who had in charge the study, followed by the performance, of these two choral works. Never before have the choral organizations of the high schools worked together with such a common bond of unity. Each high school sang these works in its own large auditorium under its own conductor with orchestral accompaniment, as follows: May 8, Flushing High School, Edward Marquard; May 9, Richmond High School, Lillian D. Greene; May 10, Jamaica High School, Marie F. MacConnell; May 11, Brooklyn Manual Training High School, Charles Yerberry; May 12, Morris (Bronx) High School, Edwin Tracey; May 13, Evanda Childs High School, Gerald Reynolds; May 14, the combined choruses of these high schools, 1,000 singers, with an orchestra of sixty-five, the grand organ played by Professor Baldwin, and Dr. Frank Rix, conductor, collaborated in a final performance at the College of the City of New York. This was a colossal undertaking and resulted, as a prominent director of music said, in an overwhelming success. Thousands were unable to gain admission.

The soloists at the various performances were Marie Stoddart, Edith Baxter Harper, Frederick Wheeler and Andrea Sarto. Dr. Rix's complete control of this monster chorus of boys and girls, all under eighteen years of age, in two dignified works, with professional singers as soloists, was altogether inspiring. Following "Gallia," the applause was so tremendous that Dr. Rix bade his chorus rise in acknowledgment.

This successful series of choral concerts takes music out of the high school activities and places these concerts with regular musical affairs of the city, on a dignified artistic basis. By turning out thousands of young singers who have had some training in oratorios, cantatas and high school choral works, in a few years there will be an abundant supply of fresh young voices for New York's leading choral societies. As these choral concerts are all free, a large public at once becomes interested and more or less educated to an appreciation of the best in musical art.

On the program were two orchestral numbers, "The Deluge," by Saint-Saëns, in which a violin solo was played by Maurice Kaufmann as only an artist can play it. He is making a name for himself as concert master for the Oratorio Society orchestra. The overture to "Merry Wives of Windsor," with its fascinating melody, opened the concert in a happy way, so that even the somewhat blasé members of the orchestra (an unusually fine one, by the way) entered into it *con amore*.

It was announced that the best individual singing was that of the Jamaica High School under Marie F. MacConnell, which at its concert also sang a Madrigal by Orlando Lassus, unaccompanied. Accordingly, they will be awarded the banner. This is the second banner won by this chorus. There was some remarkably good singing by the Richmond Hill chorus, Lillian D. Greene, director, as well as a spirited performance by the Morris High and Evander Childs choruses.

Hereafter due credits will be given to regular members of these choruses, which will count toward their graduation. It is planned next year, because of the big impetus given to this work, to perform Saint-Saëns' "Samson and

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Delilah," and it is proposed to select and perform a large choral work for girls' voices alone, in conjunction with the performance of "Samson and Delilah."

Stead Receives High Office in Illinois

In selecting the new chief executive of the I. M. T. A., Franklin Stead, who has placed himself in high favor with



FRANKLIN STEAD,
Newly elected president of the Illinois Music Teachers' Association and director of the Peoria Musical College.

the association by his remarkable ability shown as chairman of the program committee, was considered by practically unanimous vote to be the man for the position.

The following letter was received by Mr. Stead from the Jacksonville Chamber of Commerce:

Jacksonville, Ill., May 12, 1916.
Franklin L. Stead, President, Illinois Music Teachers' Association,
Peoria, Ill.

DEAR SIR—The directors of the Chamber of Commerce, at a meeting last night, unanimously passed a resolution of thanks to the Illinois Music Teachers' Association for the pleasure of entertaining the convention last week.

Although Jacksonville is a city of music, never before has there been so much enthusiasm manifested as there has been since the convention just closed.

The directors of the Chamber of Commerce extend to your association their earnest and cordial invitation to meet in Jacksonville in 1917. This invitation comes not only from the Chamber of Commerce, but from the people of Jacksonville.

We want you to come to Jacksonville and pray your consideration.

Very truly yours,
JACKSONVILLE CHAMBER OF COMMERCE.
(Signed) H. JAY ROGERS, Secretary.

Barstow-Ornstein Third Joint Recital

Vera Barstow, violinist, and Leo Ornstein, pianist, gave their third joint recital on Wednesday evening, March 17, at the Training School of Nurses of the Mt. Sinai Hospital in New York. The two artists played Mr. Ornstein's sonata for violin and piano, op. 26, and later in the program Miss Barstow played Mr. Ornstein's three Russian impressions for violin, accompanied by the composer. Mr. Ornstein played two groups of piano solos as well. A number of these joint appearances are being arranged for the violinist and pianist next season.

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WAR TIME MUSIC IN PARIS

No Musical Chauvinism Apparent in the French Capital—Bach's "St. John Passion" Performed—Repertoire of the Subventioned Theatres—New Musical Paper—Julia Hostater in Paris—International Festival of the Three Guards

[The Musical Courier has made arrangements with its former Paris correspondent, Comte J. de Delma-Heide, to send regular letters describing musical activities in the French capital during the war.—Editor's Note.]

30 Rue Marbeuf (Champs-Elysées),
Paris, April 27, 1916.

Easter weather in the French capital this year has been an agreeable surprise! All the week preceding we enjoyed—or suffered—bleak, damp and cold conditions, miserable and dreary in the extreme, leaving but little hope for an enjoyable Easter. However, with the fine weather the people came out in masses—the boulevards, gardens and parks were thronged.

The dominant color of black seen everywhere during the past year received a tinge of horizon blue by the many French soldiers here on furlough. The popular resorts, too, were crowded; but the only persons who seemed to be gay were the visiting soldiers.

Beethoven's Music Irresistible

Of all the German compositions banished from the Paris stage and concert halls after the beginning of hostilities, those of the immortal master Beethoven were the first to make their reappearance. At first we had excerpts only—movements from symphonies, arias and scenes; then the C minor symphony of the Bonn master appeared on a Sunday afternoon program, followed some weeks later by the "Eroica"; then we heard the "Leonore" overture—the third, of course—and a concerto for piano.

Gradually other German names began to make their appearance, but more hesitatingly. The first song—of course, in the French language—was that of Schumann's "Two Grenadiers," probably because it contains the "Marseillaise." Since then we have heard Gluck, Mozart, Handel and Bach music. Arias and scenes from Gluck and Handel were used by the Conservatoire in its last year's graduating exercises.

Bach in Paris

On Thursday last, at the Théâtre des Champs-Élysées, Victor Charpentier conducted a performance of Bach's "Passion Music According to St. John," which left much to be desired. The chorus was poor, wanting both in good voices and drilling. Of the soloists, none but the tenor was an oratorio singer. The redeeming feature of this performance appeared to be Monsieur l'Abbé Duval, the organist, from the cathedral of Rheims.

Whether it is that certain French conductors fail to comprehend the lofty seriousness of most oratorio music—especially that of Bach—so that they cannot enter into and follow the spirit of the music, or whether the music fails to enter into them—either way—they certainly fail in their conception and interpretation of this form of composition. Just here, however, I should like to mention two

notable exceptions which come to mind: Vincent d'Indy, with his Schola Cantorum, and Paul de Saunière, with the Sorbonne Society of Sacred Music.

Music on Good Friday

At the Church of the Sorbonne the program for Good Friday's concert, under direction of Paul de Saunière, contained Rossini's "Stabat Mater," Gabriel Fauré's "Requiem" and "Les Voix Mystiques de Jeanne d'Arc" by the choir of Dynam Victor Fumet.

Concert Rouge

On Easter Sunday afternoon the program of the Concert Rouge included the "Pastoral Symphony" of Beethoven, piano concerto of Karsakoff by Mlle. Hermil, Russian melodies by Mlle. Stella, and Bizet's "L'Arlesienne."

The Grand Opera

For the first time since the beginning of war, "Faust" was given in its entirety at the Opéra on Easter Monday. The cast included Mmes. Louise Edvina, Courbières and Bonnet and MM. Gautier, Gresse, Cousinou and Ernst. Henri Büsser was the conductor.

At today's Opéra matinee will be presented for the second time Vincent d'Indy's "L'Etranger" in two acts, with Mlle. Bréval and Delmas, under the baton of the composer; "Thais" Act II, first scene, with Marguerite Carre, MM. Lestelly and Sullivan; the program concluding with "Carême-Prenant," a concert after the fashion of the seventeenth century. "Samson et Dalila" (Saint-Saëns) is the opera billed for next Sunday's matinee.

The Opéra Comique

Opéra Comique program for this week: Monday afternoon, "Paillasse" and "Lakmé"; evening, "Carmen"; Thursday afternoon, "Le Jongleur de Notre Dame," "Phryné" (Saint-Saëns) and "Lumière et Papillons," a new ballet in one act by Louis Urgel; Saturday evening, "Werther," "Lumière et Papillons"; Sunday afternoon, "Aphrodite" and "La Charmante Rosalie"; evening, "La Tosca."

Trianon-Lyrique: Monday afternoon, "Les Cloches de Corneville"; evening, "La Traviata"; Tuesday, "Mam'zelle Nitouche"; Wednesday, "Le Pré-aux-Clercs"; Thursday afternoon, "La Traviata"; evening, "Les Cloches de Corneville"; Friday, "Mam'zelle Nitouche"; Saturday, "La Traviata"; Sunday afternoon, "Le Pré-aux-Clercs"; evening, "Les Cloches de Corneville."

The Drama

The Comédie-Française and the Odéon, both theatres subventioned by the State, offer very full and attractive programs for every night of the week besides Monday, Thursday and Sunday matinees.

Operetta

Light opera is given at the Théâtre Apollo, Théâtre des Arts, Théâtre Moncey and others. Music halls and cinema



Photo by Press Illustrating Company, New York.

The great international concert held in the huge auditorium of the Trocadero in Paris, seating six thousand, in the presence of President Poincaré. The bands on the stage are, left, the Carabineers of the Royal Italian Garde; center, band of the English Coldstream Guards; right, the famous band of the French Garde Republicaine. Notice the number of nurses in the audience. Weather conditions and the peculiar lighting of the hall, circular in shape, prevented the taking of a better photograph. An account of this concert, which has been delayed by the censor, has not reached the MUSICAL COURIER.

theatres (some of the latter very fine) are open by the score.

Old Time Music

The program at the Théâtre de Chefs d'Oeuvres Anciens this Thursday comprises: "Le Dépit Amoureux," "Acis et Galatée" and "La Foire de Guibray" (1714). The orchestra will be led by Joseph Germain.

New Musical Paper

A new musical and theatrical revue entitled, "Théâtres et Concerts" made its appearance early this year. Until the end of hostilities it will be issued once a month only—after which it is to appear weekly. Subscriptions will not be charged (thus readeth the editorial announcement) until the weekly appearances begin; in the interim the new publication will be "servie gracieusement," gratis, to its subscribers. Georges Linor is the editor-in-chief and C. Fichet, administrator of this new paper that proposes living on—nothing.

Mrs. Hostater at Home

Julia Hostater, the American singer, has returned to Paris after passing the winter in New York.

International Music Festival

The "Festival des Trois Gardes" (Festival of the Three Guards), which is to be held at the Trocadero, promises to be the most important entertainment of its kind that has been given in Paris since the beginning of the war. The band of the Coldstream Guards, Captain J. Mackenzie Rogan, leader; the band of the Italian Royal Carabinieri, under the leadership of the Cavaliere Luigi Caioli, and the band of the Garde Républicaine, conducted by Guillaume Balay. The three military bands will have the assistance of well known artists from the Opéra, the Comédie-Française and the Opéra-Comique in a superb program—the proceeds to go toward charitable institutions. This fact, together with the announcement that the concert will be honored by the presence of the President of the French Republic, by the Minister of Fine Arts, the Ambassadors of the allied nations and by many other distinguished personages, will, no doubt, make the affair a huge success.

COMTE DE DELMA-HEIDE.

Samoiloff and Advanced Pupils to Be

Heard in Lecture Recital

Pupils of the well known singing teacher, Lazar S. Samoiloff, of Carnegie Hall, will give a recital in Chamber Music Hall, New York, May 27, at 8.15 p. m. Some of the Samoiloff professional pupils will take part. Mr. Samoiloff will sing a group of songs and duets with pupils. Russian songs, never before sung in America, will be introduced at this affair.

Mr. Samoiloff gives a number of pupils' recitals during the season to accustom pupils to sing before audiences. His last concert of this kind was given in Delmonico's concert hall, when more than 800 people attended. A few of Samoiloff's pupils have concert engagements; before leaving to fill them they will participate in this last concert. The Samoiloff pupils' recitals always have the character of professional affairs.

A limited number of tickets for those interested in Samoiloff's method of teaching can be obtained by writing to Mrs. H. Okum, secretary, Carnegie Hall, New York.

Preceding the concert Mr. Samoiloff will in a few words explain his method of teaching, and his understanding of the old Italian method of bel canto singing.

Mr. Samoiloff will teach all summer, as a number of pupils from out of town are to come to him to take lessons during that period.

Klamroth Artist-Pupil's Success

Elizabeth Jones, contralto, gave a song recital at the First Presbyterian Church of Mount Vernon, N. Y., April 27, which brought her many honors, private and newspaper praise, and won her many admirers, for this young woman has a voice of altogether unusual legato quality, "a voice with a heart throb in it," said one listener. The program was made up of rare features, covering wide range of vocal expression, such as, for instance, the "Jeanne d'Arc aria by Tchaikowsky, two Brahms songs, Borodine's "Dissonance" (sung in English), "War," by Rogers; La Forge's "To a Messenger," etc. Of her singing the Mount Vernon Argus said in part:

A large audience greeted Elizabeth Jones, who is destined to achieve increasing renown as a contralto singer. . . . Miss Jones has a winning and charming personality. She has sung here many times, but it is seldom that she has sung with better effect than last night. . . . She excelled especially in Grieg's "Lauf der Welt," a happy phrasing of dulcet tones. For her closing contribution she favored with a budget of songs that embraced quaint novelties, and pleased her audience immensely.

Some of Miss Jones' engagements, past and future, are: April 16, Query Club, Mt. Vernon; April 26, New York Public School; April 27, recital, Mt. Vernon; May 3, New York, musicale; May 5, New York, with Mannes' Orches-

tra; May 6, Shakespeare concert, Mt. Vernon; May 12, New York, children's concert; May 19, Mt. Vernon festival.

Mr. Klamroth, her instructor, announces his usual summer class for the month of July, providing a fine opportunity for singers and teachers, with daily lessons, under



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Interesting Program Given Under Morris Gabriel Williams' Direction

Erie, Pa., May 4, 1916.

Undoubtedly one of the most successful concerts given in Erie this season was that of the Apollo Club last evening in the Park Opera House. Under the direction of Morris Gabriel Williams, who has worked indefatigably in his efforts to make the artistic growth of the organization a steady forward movement, the club presented a program which opened with Grieg's "Landsighting." This old Scandinavian fable with all its rugged beauty was given an unusually beautiful reading by Mr. Williams, the tonal balance and excellent ensemble maintained being a credit to the thoroughness of Mr. Williams' training. Other program numbers for the club included the Neapolitan "O Solo Mio" (Capua), the Hawaiian song "Aloha Oe," the "Drontheim" chorus from Protheroe's "King Olaf's Christmas," and a stirring finale was achieved in the "Song of the Vikings." The club also sang, by request, "Drink to Me Only with Thine Eyes" and "The Cossack," both of which were enthusiastically received by the audience. Frederick Sapper at the piano proved himself to be a thoroughly competent accompanist.

Anna Case, soprano of the Metropolitan Opera Company, was the soloist of the occasion. This gifted artist with the golden voice is a favorite with Erie music lovers, and as usual she scored a decided success. Her numbers included Harriet Ware's "Hindu Slumber Song," Horsman's "Bird of the Wilderness," MacDowell's "Slumber Song," Spross' "April," an aria from "Traviata," and "In June," by Spross. In response to the insistent applause which followed Miss Case graciously added another Spross number, "Will o' the Wisp." Added interest was created by the fact that Mr. Spross was the accompanist for the singer, his work at the piano being indicative of his genuine musical worth.

C. W.

Van Yorx Studio Notes

Charlotte le Grande, one of Theodore van Yorx's artist-pupils, is singing the title role in "Princess Pat," now touring in Canada.

Dicie Howell, soprano, has been engaged as solo soprano of the First Baptist Church, Plainfield, N. J.

Harold Henry Prominent at Wichita Festival

Harold Henry, pianist, was a soloist at the recent Wichita (Kans.) festival and in addition acted as one of the judges in the various piano competitions.

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